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OF THE WEEK

← Annie Jo →

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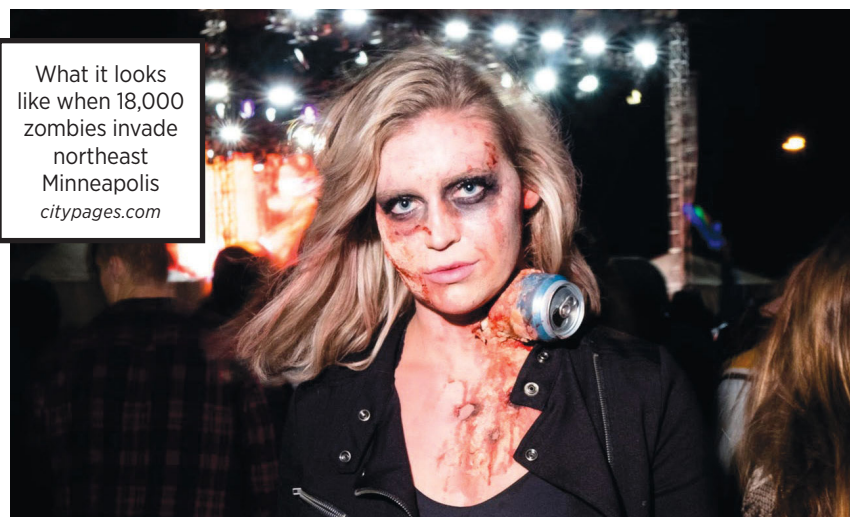
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THE SHORTLIST

What it looks
like when 18,000
zombies invade
northeast
Minneapolis
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ANDRES PEREZ

THE STAT SHEET

42

Number of Democratic lawyers GOP
attorney general candidate Doug Ward-
low promises to fire upon assuming office

\$18.5 million

Settlement paid to renters by landlords
Stephen Frenz and Spiros Zorbalas for
violations at their Minneapolis buildings

26%

This year's decline in non-resident
U of M students after their tuition
was jacked by 49 percent

71%

Americans age 17-24 who don't meet
the physical requirements for military
service, mostly due to obesity

“Rudeness is a weak man’s
imitation of strength.”

Reader John Funk responds to “Jamie Mahl-
berg has mic wrenched from her hand by Rep.
Duane Quam during debate,” at citypages.com.

WOMEN'S REVENGE

PRESIDENT TRUMP'S MOST lasting achieve-
ment will likely be one applauded by his
enemies: He's driving women from the
Republican Party.

Though they've been slowly leaving the
GOP for years, the trend moved into hyper-
drive under Trump. Pew Research polling
shows that 63 percent of women now disap-
prove of his presidency, a disdain spreading
to the rest of the party.

Worse: Educated white women—the
powerhouse of suburban voters—now favor
Democrats by 22 percent. Since women vote
in higher numbers than men, this could be
the start of the GOP's long, long winter of
discontent.

POPULAR STORIES AT CITYPAGES.COM

A BAREFOOT RUNNER warned
Minneapolis about sidewalk acorns.
It did not go well.

Jingle Ball 2018: KDWB's **WORST
LINEUP EVER** headed to St. Paul's
Xcel Energy Center?

SCREAM TOWN: Chaska's Hallow-
een destination 'deeply sorry' for
Somali policy

Jamie Mahlberg has mic
WRNCHED FROM HER HAND by
Rep. Duane Quam during debate

Downtown Minneapolis might get a
new **41-STORY (!) SKYSCRAPER**

BEDTIME FOR KARIN

Senate candidate Karin Housley compares Michelle Obama to a chimp

In a 2009 Facebook post, Karin Housley had some choice words about then-First Lady Michelle Obama's posture when she was meeting Queen Elizabeth II.

Housley's comments started off at mere middle-school mean girl levels of disrespect: "Michelle is soooo far from cool," wrote Housley, then three years from winning a state Senate seat representing St. Marys Point. "Don't we expect our First Ladies to at least stand up straight? And my dear sister, know the proper etiquette and DO NOT TOUCH THE QUEEN!"

Later in the thread, things took a bit of a turn.

"I do miss Nancy Reagan," Housley wrote. "Ronald even more. Speaking of Bedtime for Bonzo, I think even that chimp stood up straighter than Michelle." She would add, perhaps prophetically: "Uh-oh, someone is going to make a comment."

Comparing black people to apes is a racist trope as old as tropes and racism. Recall the case of Roseanne Barr, who tweeted that Valerie Jarrett, an advisor to Barack Obama, looked like the child of "muslim brotherhood & planet of the apes."

Barr was promptly dumped as the headliner of her sitcom.

Housley, who's now running for the U.S. Senate, didn't respond to interview requests. But spokesman Jake Schneider told the Huffington Post that it was "not surprising" that the site was doing Housley's opponent Tina Smith's "dirty work."

"This is what the radical left does when they are losing—they attack Republicans so they don't have to come up with solutions to the problems Minnesotans are facing," he said. (In fact, Smith owns a sizeable lead over Housley in the polls, and many people still don't even know who Karin is. Sad!)



Naturally, Housley blames the "radical left" for her comments.

ANDREW LINK

Housley was not done after the *Bedtime for Bonzo* comment. She posted another thought saying she wasn't "picking on" the First Lady just because they had their political differences. Matter of fact, "fashion just might have been the reason" for being critical, she wrote. She was responding to another comment about the First Lady wearing J. Crew instead of "Ann Taylor" or "Donna Karan."

"I lived in D.C. for three years (well,

actually, near the Naval Academy) and our youngest was born there," Housley wrote. "The flowers should be in bloom! Bring Michelle a bouquet, oh wait, she's started her own garden... and [sic] organic one. Just bring her a gift certificate to White House Black Market. I'm crackin' myself up."

The good news, Karin, is your name recognition is about to go way up, and fast. The bad news is you're being quoted accurately. —HANNAH JONES

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Please Don't Kill Me

A sobering walk in northeast Minneapolis

Darkness had just arrived as I set out for the co-op on Central Avenue in northeast Minneapolis one recent evening. The cold air seems good for my head, which feels a little overheated these days.

I passed a heavy-set Latino man walking a step slower than I on the sidewalk, but he caught up to me on the curb at the Lowry Avenue intersection. I stared up at the street light above us, watched it go yellow, then red. A couple seconds passed.

I took a step off the curb, for some reason still looking up at the light.

"Wait," I heard the man say behind me. "Stop." Before I even knew why he'd said anything, I froze. And a black sedan blew through the intersection at 35 miles an hour, a dark missile passing just under my hooded eyelids. The blurry object looked a little like a mid-2000s Dodge, which was quite a coincidence, because there was no way I could've gotten out of its way. Had I taken that next step, the one this kind guardian angel instructed me to postpone, I would've been on the car's hood. Splat.

Had I stepped into that crosswalk I'd be in a hospital—that is, if I'd lived—and this light-runner would be in jail or on the lam. I thanked the man who saved my life.

"These people," the man said, waving his hand in a swinging, circular gesture, "they are all crazy."

Damn right, sir. I've spent a lot of the past month on long walks through Northeast. On almost every major thoroughfare of this quadrant (Broadway, Central, Johnson, Lowry, and University), I've watched drivers speed, make dangerous lane changes, roll through stop signs, look down at their

phones, and, on a daily basis, blow through red lights. Don't take this personally, but: A bunch of you are out here driving like selfish, overconfident, homicidal assholes, and the net effect of all these dangerous decisions is... what? Shaving 180 seconds off your commute to happy hour?

I've come close to getting hit a half-dozen times, and in each near-miss, it was clear it was my turn to go. As a friend's grandmother used to scold: "The morgue is full of people who had the right of way."

The intersection where I almost got plugged out of existence, Lowry and Central, was the site of 11 car-pedestrian crashes from 2007 through 2016, three of them "major," meaning someone suffered serious bodily harm. (Let's assume it wasn't the driver.)

It's sort of hard to accomplish that, hurting a human body badly, unless you're moving at a good rate of speed.

"If they're driving below 30 [miles an hour] and a car hits you, you're likely to break your ankle," says civic geographer and "sidewalk philosopher" Bill Lindeke. "If they're above 30, you're likely to be killed."

And about 6,000 American walkers were in 2016. That's a 27 percent increase from 2007. Meanwhile, all other forms of transportation are getting safer; road deaths fell by 14 percent during that same decade. Our cars are smarter, safer, and more crash-ready than ever. And yet it's never been a more dangerous time to step off a curb.

Lindeke has his guesses as to why: We're still obsessed with SUVs, which offer victims no mercy, plus we can't stop looking down, eyes off the road, seeking directions/restaurant menus/texts/tweets/Grindr meet-ups.

My near-death experience came as no surprise to Kevin Reich, who's represented

Northeast on the Minneapolis City Council for most of this dangerous past decade. Reich's been trying to make streets safer, but explained the crazy-making hurdles: Minneapolis has almost no control over its streets. Outside one stretch of Hennepin Avenue, none of the city's major streets belong to it. Lowry Avenue is a county road, meaning it's under Hennepin's guardianship. And Central? That's technically a state highway, a long stretch of 65 that just happens to slice through foot-traffic-heavy neighborhoods where people stumble out of breweries and teach their kids how to ride a bike.

To fix that intersection, Reich would need Hennepin County and the Minnesota Department of Transportation to take out their wallets. (So far: not interested.)

Reich is proud of his artsy, creative, entrepreneurial little corner of Minneapolis. He knows a lot of these people. Admires them. Worries about them getting home safely.

"It's not even a matter of, 'Do we want to attract urban millennials who want to live and get around in a walkable, bikeable neighborhood,'" he says. "They're already here. It's not a matter of, 'What if we're going to grow bigger, and denser?' We already are."

Not long ago, Minneapolis Police ran a traffic sting on Johnson Street, cracking down on speeders. Cops handed out 150 tickets in a matter of days. If any of those drivers learned a lesson, they're not showing it. Not in treating University Avenue like a drag race where every competitor must, by rule, be holding a 24-ounce cup of Caribou Coffee at all times.

Both Minneapolis and St. Paul have signed up for "Vision Zero," a national program aimed at "eliminating fatalities



Mike Mullen

and severe injuries" to bikers and walkers. City bureaucrats and engineers are studying our poorly drawn, horrifically outdated curbs and crosswalks, and trying to figure out how to help people get to the other side.

But Vision Zero also starts with a pledge, one calling on drivers to "Slow down while driving and be alert to people walking and bicycling," among other edicts.

I'll add another: Running late? Just show up late. (Don't you dare grab your phone to text "running late.") Say you're sorry when you walk in. Let whomever you're meeting roll their eyes. Know that you might've spared a life.

And a vulnerable one, at that: Lindeke's research into who's getting hit by cars suggests victims are overwhelmingly likely to be poor, a person of color, a woman, elderly, or disabled. Those are the people moving through the city without cars—often because they can't afford one.

"They're just trying to get around," Lindeke says. "There's an equity angle to it. But then again, everyone's vulnerable. Hey, even Mike Mullen can get killed out there."

He really, really does not want to. ☐

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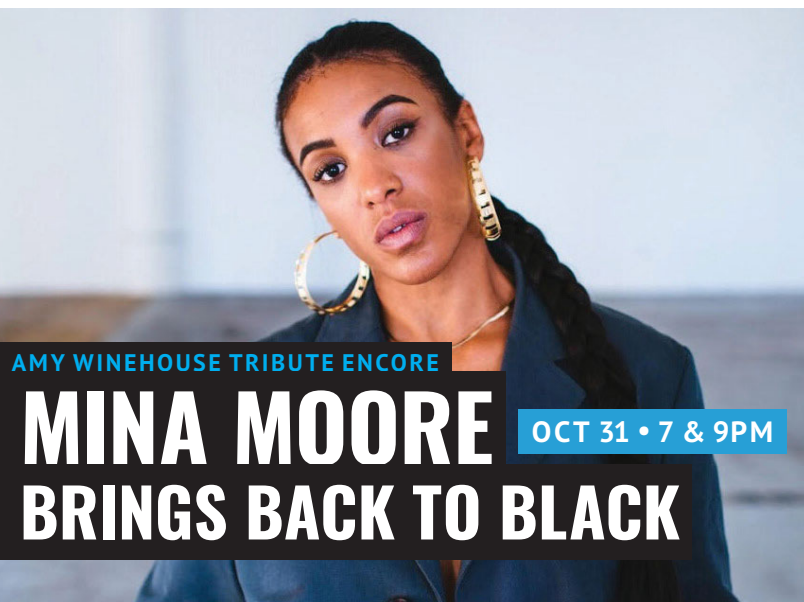


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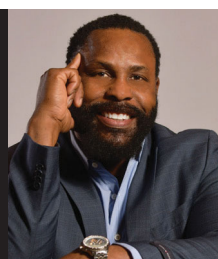
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NOV 2
7 & 9PM

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NOV 3
7PM

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GULLY BOYS



Nadi



Natalie



Kathy

MINNESOTA'S BEST NEW BAND *PICKED to CLICK 2018*

By KEITH HARRIS

Photos by
EMILY UTNE

Styling by
NIYA SIMONÉ

Hair by
DRE DEMRY

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Remember “Women in Rock”? Music magazines (remember music magazines?) used to regularly run issues spotlighting a handful of female musicians, either championing them as brave outliers against a male-dominated industry or celebrating their supposed victory over the dudes.

Such features are mostly out of fashion now, for good reason. As plenty of critics (usually but not always female) have put it, “woman” is not a genre. An exercise meant to boost the profile of worthy artists wound up separating them into a ghetto. But more to the point, across the country, many of the best young underground rock bands are now, if not entirely female, driven by women singers and songwriters. A trend has finally become a transformation. It’s no longer news.

No surprise, then, that when City Pages asked a whole bunch of people who pay a whole lot of attention to Twin Cities music to list their favorite up-and-comers, as we have for 28 consecutive years now, the results would reflect this new gender-balanced status quo. Both first-place Picked to Click finisher Gully Boys and runners-up Scrunchies have all-female lineups, and that fact feels neither remarkable nor insignificant.

What’s more, the increased acceptance and embrace of gender fluidity makes breaking down the other finishers along a male-female binary feel foolish. There are women. There are men. There are musicians who identify as neither.

When City Pages held its first Picked to Click poll in 1991, no one could have anticipated such a local music landscape. And no one could have anticipated Gully Boys either—the oldest band member wouldn’t be born for another four years.

THIS YEAR’S WINNERS:

1. **Gully Boys** (94 pts.)
2. **Scrunchies** (72 pts.)
3. **The Bad Man** (43 pts.)
4. **Dua Saleh** (40 pts.)
5. **Static Panic** (38 pts.)
6. **Bathtub Cig** (32 pts.)
7. **Mina Moore** (19 pts.)
8. [tie] **Humbird** (18 pts.)
8. [tie] **IE** (18 pts.)
8. [tie] **Tongue Party** (18 pts.)

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EMILY UTNE

I. GULLY BOYS

BY KEITH HARRIS

It's like the Gully Boys haven't seen each other in years.

Backstage at Icehouse, after an opening set for Tiny Deaths on one of this damp sham of an autumn's many grim nights of drizzle, guitarist Kathy (and/or Kaytee) Callahan, drummer Nadirah McGill, and bassist Natalie Klemond have enough to say to make any planned interview questions moot.

The conversation darts from whether feats of athletic prowess might enliven their show ("every time you mess up, just do a backflip," McGill suggests) to concerns that some of their debut album, *Not So Brave*, sounds too much like Lindsay Lohan's band from *Freaky Friday* ("which is not bad," Callahan clarifies, "but it's not what we want to sound like") to how an outbreak of whooping cough in Wisconsin caused Kaytee to sometimes (usually?) get called Kathy now (I'm... still unclear on the details) to a survey of the post-trial/pre-prison career of O.J. Simpson ("Did you know he did a show very similar to *Punk'd*," Klemond asks, "and he would make jokes about murder?") that leads to the band deciding to impulsively label their music "Punk'd rock" because why not?

Here's the thing: These three have barely gone a week without seeing each other. And

before that they'd been crammed together in a minivan on the road for weeks touring, listening to the Black Eyed Peas on repeat. ("Nothing amps you up like 'Pump It,'" Klemond insists.) You'd think they might enjoy some time apart.

But for the three-headed rock organism that is Gully Boys, what some bands might think of as a vacation feels like a forced separation. Reunited, they froth with the excitement of forming a gang; they refer to themselves as "brothers" and call each other "mom." They've each got "GB" tattooed within a heart, and they bond over rituals at each show: "A shot of tequila before. And a celebratory shot after." In fact, if the right bartender happens to be working that night, you can ask for a Gully Boy at Mortimer's and you'll get a tequila with a pineapple back.

So tonight's last-minute equipment crisis was nothing they couldn't weather together.

"I don't really know how to use guitars, I gotta be honest," Callahan admits. "I don't know how they work. I don't get the tone knobs or whatever. And then I found this sweet spot in practice the other day and we had to take a picture of it. I was like 'Nadi, what number is this at? I can't tell.' And I was so excited to try it out onstage—and then my fucking E string breaks." She wonders what she would have done if there hadn't be a loaner available.

"You would've sung your guitar part," Klemond suggests.



MAKEDA TOURE

"I use a lot of E string," Callahan says earnestly.

It's refreshing how frank the Gully Boys are about their rockers-in-training status, and it's a conscious choice to be that upfront. "As women, there's this huge pressure to be better than all the men," Callahan says. "But I don't want to pretend that we know what we're doing all the time."

"In Austin, some dude was like, 'How long have you been playing your instruments?'" McGill says. "I told him, 'Well, we've been a band for two years... so, two years.' He was like 'That's so punk!' and I was like 'Uh, sure.'"

"We're not punk," each band member adds, in a staggered chorus.

But if all this proud talk of amateurism leads you expect a chaotic shambles onstage, the band's taut "pop structures" (as Callahan calls them), with their memorable forthright choruses and jigsaw-interlocked rhythms, will clear things up pretty quickly. McGill's a classically trained singer, and Klemond's foremost a pianist, so they get how songs work, and translate that knowledge to their new instruments—the former produces a little extra cymbal action when the arrangement gets spare; Klemond's bass adds melodic flourishes when the guitar grows noisy. And Callahan is a hell of a singer with an innate sense of how to make the solo she's plucked out on her (or someone else's) beloved E string memorable.

A three-gig-a-week schedule will tighten a band up that way, though the Gully Boys

are trying to cut back on live shows. They're working on their first music video and want to write some new songs, which is tricky given their work and school schedules. But if time is a problem, they say, ideas aren't. Callahan brings them in; Klemond and McGill shape them.

"Sometimes it's just a riff, and I'm like, 'I stole this from a Mariah Carey song, please can we use it?'" Callahan says.

"She says she stole this and you listen and that means it's like, in the same key," McGill explains.

"You listen to a lot of R&B..." Klemond says to Callahan.

"And I translate it into punk music." Callahan pauses, corrects herself. "Punk'd music."

2. SCRUNCHIES

BY TIGGER LUNNEY

Scrunchies are many things: raucous punk rockers, impassioned feminists, music scene veterans. And if you didn't know better you'd think they emerged, fully formed, as some sort of mythical boss-group with a full live set and an album, *Stunner*, ready to go only a few short months ago.

But the Scrunchies story starts back in 2017, as guitarist Laura Larson's brainchild, an outlet for more straightforward punk than she plays with her other band, the

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TAYLOR SELSBACK

much-lauded Kitten Forever. “I love Kitten Forever,” she says. “But I also wanted to do something where I had the full creative vision of what I wanted the band to look like—musically, conceptually, creatively.”

Larson roped in drummer Danielle Cusack of Bruise Violet, bassist Bree Meyer of Double Grave, and guitarist Stephanie Jo Murck of Tony Peachka, and the four spent the better part of 2017 practicing and recording an album—without telling anyone what they were doing. (Murck stepped away recently, and Larson’s old friend Angie Lynch has filled in some on guitar.)

As women in a band, Scrunchies have to put up with stupid crap. Sometimes it’s pure old-fashioned dirtbag objectification. But sometimes, according to Cusack, it’s about the burden of unachievable expectations.

“I think the label of the ‘strong badass rock woman’ is a double-edged sword,” she says. “Because of course I wanna be seen as tough and cool, but also, it can be damaging in the instance of people really trying to take advantage of that or make it more into a fetish and unachievable expectation.”

“I don’t give a fuck what that guy wants to think I am, because I’m not writing music for him,” Larson says. “I’m writing music for 15-year-old girls, for people who feel like they don’t have a space in the dominant culture.”

But another burden, Larson says, is that it’s exclusively female musicians who are asked to address feminist issues in interviews. “I’m not saying don’t ask us,” she says. “I’m saying why doesn’t anyone ask 40th floor what they think about feminism in the mainstream or the Minneapolis music scene? Women end up taking a lot of the brunt of answering for these issues and that puts us in an extremely vulnerable position.”

So what advice would Scrunchies give aspiring rock and rollers? I put my daughter Chuck on the phone to ask—annoying her

to no end. The band, though, is game to help a 10-year-old out.

“Learn about everything you’re playing with, what you think sounds good, and as long as you’re having fun with your friends, that’s the most important part,” says Larson. “That’s why I do it,”

Adds Meyer, “It’s okay to be a nerd.”

3. THE BAD MAN

BY ERIK THOMPSON

The spirit of punk is alive and well in the Bad Man.

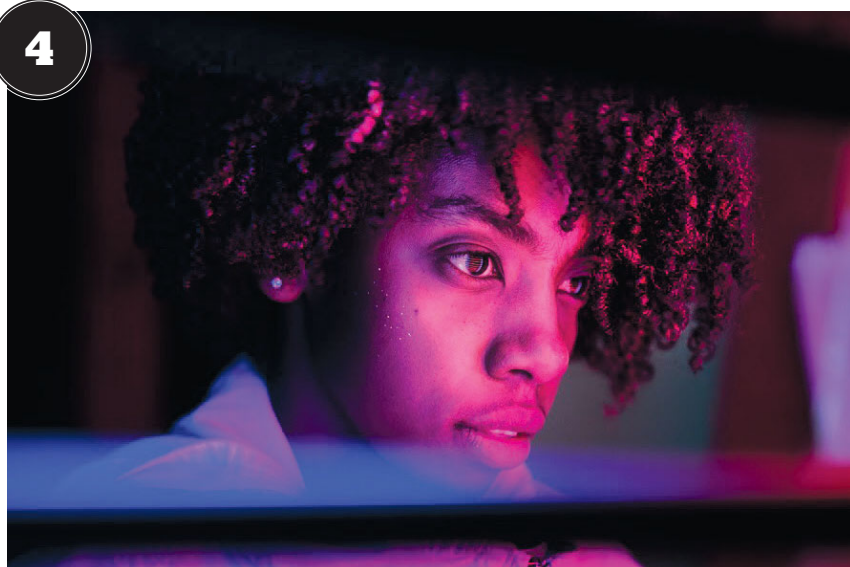
The Minneapolis group formed when guitarist Patrick Davis returned from a European vacation and made a home in the living room closet of vocalist Peter Memorich. They wrote their first song together, “Staring at Your Telephone,” a short time later, and recorded their debut full-length, *Aint Clean*, in March 2017.

The Bad Man has kept that momentum going with a new album, *Laughing With Bad Teeth*, which will be released on October 27 with a show at the Entry. The band’s prolific output is driven in part by an urgency born of time constraints.

“We get two days to write a week,” says Memorich. “Pat will come in and play whatever he wants. A lot of what we come up with comes from whatever kind of guitarist Pat wants to be that week. If Pat wants to dance, we put a circus tent on it.”

The new record was recorded at the Terrarium by Rob Oesterlin. “David Melek, Rob Oesterlin [producers], and Ryan Rusch [engineer] taught us how to do it,” Memorich says. “They are in this album just as much as we are. They were alongside while we wrote all these songs standing at the microphone, because I didn’t write them the night before.”

And if the band members are quick to credit their collaborators, they’re not shy about crediting their influences either.



DARIN KAMNETZ

“That whole label of us being a ska-punk band probably comes from my heavy influence from the Clash,” says Memorich, though the Bad Man augment their punk roots with robust horn flourishes led by Ben Hintz’s saxophone. And their lyrics address modern concerns like the struggle to make a living while finding time to party on beaches, bars, and in dance clubs, as well as locals-only references like “Wally the Beer Man.”

The Bad Man’s songs are all honed live; the frenetic, high-energy sound you hear on their two albums has been worked out on stage. “It’s always been about the live show, and we’ve put that into the two albums,” says Memorich. “If you can see us live, it’s worth the cover charge.”

Given their fierce shows, it’s no surprise that the Bad Man also draw inspiration from a local band who once set stages alight. “I would go see the Goondas every time they played,” says Memorich. “I would sit and watch those guys live, and always said to myself Minneapolis needed a wild frontman like Brenden Green.

“And if he wasn’t going to do it, I was.”

4. DUA SALEH

BY MICHAEL MADDEN

“It happened all way too quickly,” says singer Dua Saleh, reflecting on their newfound prominence in the Twin Cities music and arts community. “I wasn’t prepared. There are people who come up to me and they’re like, ‘Are you Dua?’ It seems like it’s a joke. I feel like everybody’s in on the joke.”

Saleh (who uses they/them pronouns) was born in Sudan, but the 23-year-old mostly grew up in St. Paul’s Rondo neighborhood and graduated from Augsburg last year. A multidisciplinary talent, Saleh has found precocious success as a poet; a Button Poetry Live performance of their “Pins and Needles” recently surpassed

100,000 views on YouTube. They also act, starring in the Twin Cities-based 20% Theatre Company’s upcoming presentation of the queer drama *Waafrica 123*, which debuts at Minneapolis’ Minnsky Theatre in November.

Saleh’s music career has gotten off to an equally fast start. Soon after its premiere on the Current in spring 2017, their debut single, “First Take,” accumulated impressive stats online. Paid shows, another single (“Kickflip”), and a collaboration with acclaimed Florida underground rapper Chester Watson (“Void Interlude”) would follow.

“I live and breathe it,” says Saleh of music. “I think about music all the time. I’m always listening to music. I’m always creating or writing lyrics of some sort.”

Saleh has already found a go-to producer in Psymun, who was essential to the rise of his fellow members in Twin Cities collective Thestand4rd (Allan Kingdom, Corbin, and Bobby Raps) and who recently co-produced Atlanta rappers Young Thug, Lil Baby, and Gunna’s street hit “Chanel (Go Get It).” Saleh also made a guest appearance during Psymun’s set at the Eaux Claires festival last summer.

Saleh and Psymun have released just one official single together so far (though they’ve previewed a few other collaborations to City Pages). But the fluid, spontaneous avant-pop performances Saleh delivers over Psymun’s experimental electronic tracks suggest that they’re already flowing with ideas even while they’re still finding their vocal style.

While Saleh has been busy recording, they aren’t rushing anything. “I create music not thinking about releasing it, necessarily,” says Saleh. “So I have a lot of fuckin’ songs. It’s just figuring out what songs resonate the best with people.” They’re aiming to drop their yet-untitled, Psymun-produced EP later this fall—and for anyone thinking Saleh’s rise won’t continue with its release, the joke is on them.



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5



GRAHAM TOLBERT

5. STATIC PANIC

BY EMILY CASSEL

There's more than a little Prince to what Static Panic does.

The six synth tracks that make up the group's 2018 debut EP, *Chrome*, meld funk and soul and R&B with addictive danceability, and bear names—"Fluid Funky Butter Sweet," "The Crazy Thing"—that could've titled *Lovesexy* B-sides. Members Ro Lorenzen (vocals and production), Keston Wright (guitar and vocals), and Eli Kapell (drums) are all born-and-bred Minnesotans. Lorenzen's lusty falsetto lurches over '80s pop choruses; Wright's soaring solos sound at times as though they've exploded from a certain glyph-shaped guitar.

Odd, then, that in a city so enamored with the Purple One, the trio spent years feeling that they didn't fit in. They were combining too many styles, trying too many things, not punk-rock or pure-pop enough. "For a long time, I was worried about being too stand-out in the Minneapolis scene when it comes to our work," Lorenzen

says. "And I think, honestly, I didn't really see the stand-out-ish-ness as a benefit."

To be clear: It is, absolutely, to their benefit. And ours. The groove underlying these sensual anthems of sex-positivity and self-discovery begs the body to translate it into physical motion, to get up and dance (or at least tap a polite Minnesotan toe on the bus). *Chrome* is relatable in every possible sense—Lorenzen, who is genderfluid, doesn't use gendered pronouns throughout the EP, so the listener can apply this music to whatever masculine, feminine, or anywhere-in-that-spectrum relationship feels right.

Soon, these songs could be made physical in a very intentional way: Lorenzen wants to work with local choreographers in New Black City to introduce a dance component. "I think one thing that has been really big for us is not only putting on a show, but also sharing an experience and making it very visceral, having that visual element of something you don't see a lot when you go to see a show or a band," Lorenzen says. "We want people to say, not have you heard Static Panic, but have you *seen* Static Panic."

6



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Static Panic have since come to view their differences as a good thing, and, especially following a pivotal performance at queer dance night Daddy earlier this year, so has a community they once felt apart from. Just this past week, they've opened for Twin Shadow and appeared alongside the Hold Steady at SurlyFest. They're working toward another EP, and this one will have live drums and horns. Lorenzen queues up a track-in-progress, tentatively titled "SMS," and slides their phone across the table.

The harmonies shouldn't make sense—too angular for R&B, not pop enough—and the chord progression isn't what you'd intuit. It's a song, in some ways, about fucking up, texting someone you shouldn't, being "back on your bullshit," Lorenzen laughs.

But you'll definitely want to dance to it.

6. BATHTUB CIG

BY ERICA RIVERA

Bathtub Cig was born out of depression, but the band's music is hardly a downer.

The bedroom-pop group's debut EP, *Old Light*, which dropped in June on New York's Sad Cactus label, brims with earnest, reflective lyrics and sunny instrumentation. It's a sound that contrasts starkly with the soul-wearying isolation of depression. And that was intentional.

"I don't want to completely bum people out with slow, dark songs and melancholy lyrics," says singer-songwriter Hilary James. "Being alive is strange and sad and wild and wonderful and heartbreaking and beautiful all at the same time, so why not try to write music that attempts to capture that?"

James began writing songs for what would become Bathtub Cig during a period she felt "crazy depressed" in 2017. Her friend and fellow musician Brent Colbert (guitar/harmony vocals) saw her keyboard out one day and asked if she'd been writing songs. She played one for him, and his supportive response "was the first moment when I was like, 'Maybe this isn't horrible,'" James recalls. She brought on drummer Jordan Bleau and bassist Adelyn Strei to round out the band.

Writing the five "painfully, embarrassingly honest" songs on *Old Light*—about mental health, self-doubt, self-loathing, and "fumbling through relationships"—proved cathartic for James.

"For me, this project is the most vulnerable I've ever been in my life," she says. "I've always had a really hard time

owning that I have feelings at all, besides, like, 'I'm fine all the time,' which is obviously not super healthy."

James knew she wanted to make music since age 3, when her mother took her to see *Cats*. She dreamed of being an opera singer but realized at age 12 that she didn't have the chops. Instead she took up the cello, and by college realized she could do more with music than play in orchestra. James is now a member of five bands, including orchestral indie-rock band We are the Willows and surf-punk sister act Fiji-13.

"I never had a band where it was like, 'These are my secret feelings,'" she says. "I never thought that I could write songs that weren't just complete garbage. But there was something inside of me that was like, 'I need to write these songs.'"

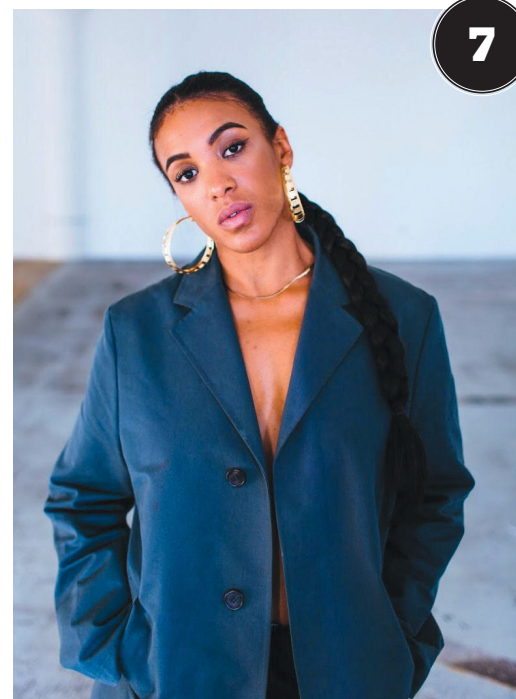
Bathtub Cig's members, who all live together, just started recording a full-length album, but because of their various touring schedules, it won't be out until 2019.

For now, James hopes her music will contribute to the current societal conversation on mental health. "I don't think I'm a very brave person but I think this is one thing I can do," she says. "Even if only one person hears the songs, my hope is to let people know that they're not alone."

7. MINA MOORE

BY JAY BOLLER

Before she even hit high school, Mina Moore had rocked downtown clubs, been shopped to major labels, and recorded at Jimmy Jam and Terry Lewis' hitmaking headquarters, Flyte Time Studios.



COURTESY OF THE ARTIST



KENDALL ROCK

That's back when the Twin Cities native was part of the Sugar Divas, an all-girl rock band she co-founded in the mid-'90s.

"I think it was 'girl power' before that term was heavily marketed," says Moore. "Though I don't know how intentional our feminism was."

Then, as the Divas split while departing for college, Moore stopped singing. For years.

Raised by two deeply cultured and politically charged academic parents, the one-time theater kid dabbled in photography as she bounced between colleges, struggled with depression, and endured "a disaster of a relationship."

Eventually, though, music pulled her back into its orbit.

Around 2011, Moore joined local rocker Al Church in the experimental electro-pop act Dear Data. That's when her rolodex of collaborators and friends began ballooning.

"I've done a fantastic job of surrounding myself with such great musicians—all these branches, I'm kinda weaving in and out of everyplace," Moore says, name-checking GRRRL PRTY rapper Manchita, who's also her best friend, and bassist-about-town Casey O'Brien. In 2013, Moore received a text message from Caroline Smith: an invitation to join her touring band.

"I really studied Caroline as an artist, entrepreneur, and as a woman," Moore says of her three years on the road with Smith. "I learned so much—how to run shit."

Getting fired from a profitable restaurant job earlier this year sparked something in Moore: "I'd never given a solo career a fair chance; I was like, 'Take yourself seriously, Minal!'"

Her debut EP, *Amongst Ourselves*, dropped in September. On it, Moore's effortlessly smooth and emotive vocals glide over jazzy, lightly funk-spiked neo-soul arrangements. Strongly inspired by D'Angelo, the 11 tracks are punchy and polished. They're also years old, Moore

laments, and emotionally guarded. She says she's already over the project, and plans to knock that lyrical obliqueness "down with a bulldozer" on the next release.

First, Moore gets to wrap up a successful run of tribute shows at the Dakota Jazz Club, where she's been performing Amy Winehouse's *Back in Black* with a diversely curated backing band. Seizing the spotlight, she makes sure to pepper her stage banter with messages of social justice and civil rights.

Two decades removed her Sugar Diva days, Moore says she's feeling genuine momentum again.

"When I say that all chips are in, totally," Moore says. "But if it doesn't work out as an R&B singer, that's OK. Having a creative career is what's most important to me—I can tell a story a million different ways."

8. HUMBIRD (tie)

BY YOUA VANG

Siri Undlin's wandering feet have taken her all over the world, but the singer, who performs as Humbird, still finds herself coming back to Minneapolis to rest.

"I'm sure I'll settle down one day," Undlin says from Poulsbo, Washington, having recently completed a train tour that took her from Portland, Maine to Portland, Oregon. "I know once you settle down, it's hard to pick up and move again. When I'm home, I love to garden and cook and do boring domestic things, so it balances out."

Undlin, an occasional City Pages contributor, played Celtic songs in pubs with friends as a teenager, but it wasn't until she met up with Dexter Wolfe in 2014 that she got serious about music. The two formed Undlin and Wolfe, an alternative folk duo that allowed Undlin to stretch her writing muscles. But like a pair of shoes you eventually outgrow, the duo

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soon evolved out of their project. Wolfe opened a recording studio; Undlin became Humbird.

A grant to study fairy tales and music in northern Europe started Undlin on a journey through 20 countries and five continents in the span of a year. Her travels in Ireland provided the primary inspiration for the paired EPs she released last summer, *Where Else* and *Elsewhere*. "I studied mostly by listening when I was there," she says. "I ended up playing a lot and spending time in pubs. I interviewed a lot of folks and learned how their songs connected to their family history."

Undlin's peripatetic aesthetic makes for rewarding experiences, but also challenging ones. This past January, during an East Coast tour, Undlin soldiered through multiple blizzards. "I was in this Jetta with a trunk that didn't shut and the windshield wipers didn't work," she recalls. "At the time, it was the stupidest idea; I was on the verge of tears every time it snowed, but it was a great tour in the end."

The stories Undlin has collected during her travels allow her to create songs that creep with a nimble lightness. And with their sentiments of love, loss, and dusty happiness, her tunes affirm the simple truth that every moment is worth savoring. "My favorite place depends on the day and my mood," she says. "I crave different things on different days. My favorite place is always where I am."

8. IE (tie)

BY AMELIA FOSTER

Ritual soundscapes, atmospheric mysticism, elemental drone—none of these phrases quite captures the sound of Minneapolis band IE. Listening to their debut album, *Pome* (released in

July by Moon Glyph), feels like dialing into the collective unconscious. Synth frequencies shimmer beneath meditative drums, pulsing bass, organ riffs, and the occasional flourish of female vocals. The effect is a psychedelic wash from another planet that, in the words of keyboardist Michael Gallope, evokes "landscapes with strange shapes on the horizon."

Formed in 2016, IE's lineup gradually evolved into its current five-piece ensemble, which combines sax, bass, guitar, synth, drums, and organs to create their transportive sound. The name IE (pronounced "eee") comes from the Andean word for the smoke at the origin of the universe. However, the origin story of IE has more to do with chlorinated steam than ritual smoke: They credit an eight-person hot tub installed in their practice space last year with pushing their sound into its current, hazy vibe.

IE's collective songwriting approach might be the source of their music's cultish energy. "Usually songs start as extended jams around one idea," says synth player/guitarist Travis Workman. After teasing out different iterations of new songs, the band peels away layers of sound to find its core. "Sometimes you only need one great thing to fill six or seven minutes," says Gallope.

At their live shows, IE translate their meditative practice sessions to activate larger rooms. "It erases a lot of the chatter," says drummer Meredith Gill, aptly describing their album's effect. Gallope adds, "If you can do almost nothing for 8 or 10 minutes and people are still engaged, it's like you're bending time."

If all this ritual talk sounds a bit heady, the members of IE aren't taking themselves too seriously. They're inspired by the sounds of their everyday lives, laughing as they give due credit to appliances like a Nespresso machine that hums a

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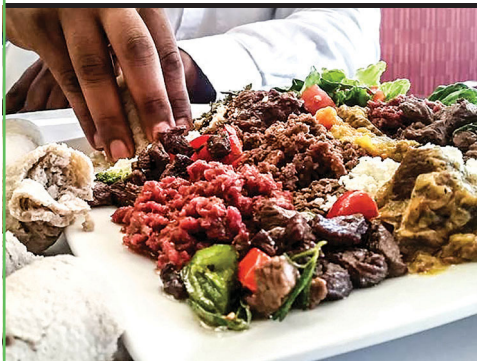
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8



JAMES HOGAN

perfect C note as well as band members' dogs and children. "It's not like we put on costumes and profess faith to a specific religion," says Gallope. "We find ritual in whatever's around."

Pome generated substantial interest despite its limited cassette-tape release, and IE is already hard at work on the next album, which will turn up the volume and more prominently showcase vocals from members Crystal Myslajek and Mariel Oliveira. In the meantime, you can see them live at the Eagles Club on November 20.

Adam, both of whom sing—are layered in shirt and sweatshirt, both wearing hats. "Band dad" Garrison, who handles merch and drives, wears a black T-shirt that matches the dark tattoos sprawling along his arms. Bassist Prescott Laack is elsewhere—"probably sleeping."

The band formed around three years ago, after the Hiles moved to Minneapolis from River Falls and also moved away from prog-rock to punk. They recorded a self-titled EP in 2015, and took it on the road. The tour was full of great gigs and horrendous vehicle luck: Brandon shudders while recalling nights of sleeping mountainside on random stretches of desolate West Virginia road, while Garrison shakes off memories of being stranded in rural Indiana for hours.

Looking for a Painful Death was drawn from these broke-boy experiences scuttling across the rural Midwest and beyond. These are songs of service-industry workers filled with the rage of being disregarded and abused by nasty customers. They even kept a customer complaint email pinned to their studio wall for inspiration.

"We're expected to participate in society, but we are not people to you," says Garrison of the experience.

Or, as the band puts it in "Service Please": "What can I get for you/While I rip my fucking eyes out?/Listen man, I understand/You're better than me, you're better than me." Call it a quick scream out the window into miles of gridlock, with no time for subtext. "Straight and to the point," says Adam. "There's no wondering."

Tongue Party just finished a *Painful Death* tour this fall, and now they're working on their next project, which they plan to release next year, followed by another tour. If all goes well, they'll still be traveling in the same van. **LP**

8. TONGUE PARTY (*tie*)

BY SOLOMON GUSTAVO

"We don't listen to music on the road," says Dan Garrison. "We listen to the van." He and his bandmates begin imitating the noises their touring vehicle makes as it struggles and lurches from one show to the next.

If the sound of a dying tour van isn't brutal enough for you, try Tongue Party's first full-length album, *Looking for a Painful Death*. Released in May, it's a 20-odd minute demolition of fast-paced, noise-punk mini-implosions. Only one of the nine songs exceeds three minutes, and each is a dense capsule of shape-shifting tempos, sneakily melodic singing and chord progressions, and whaling riffs giving way to pounding power hacks.

"It's pretty dense," says drummer Brandon Hile. "Any more than 20, 25 minutes of that might be a bit much." Their live performances are just as intense and abrupt.

Tongue Party—most of Tongue Party, anyway—has gathered in the band's recording space. The skinny, scruffy-chinned brothers Hile—Brandon and guitarist

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XARIA
THE LONG ODDS
BUFFALO SLEEPER



BY HANNAH SAYLE

In the Popol Vuh origin story of the ancient K'iche' Mayans, a pair of Hero Twins defeat Death, avenge their father, and ascend into heaven to become the Sun and the Moon.

Wedge in the crooked elbow of Quincy Street in northeast Minneapolis, the twin kitchens of Centro and Popol Vuh are part of another origin story: the tale of how an industry powered by the kitchen labor of Latinx immigrants gave way to a firmament of Latinx culinary stars.

Or so we hope. Chef Jose Alarcon, a native of Mexico, gives us reason to dream. Formerly of Lyn 65 in Richfield, the chef now helms a stunning sun-and-moon pair of restaurants: the brightly colored, quick-service taco bar Centro, next to the dusky, slower-paced Popol Vuh. Along with Jami Olson, another veteran of Lyn 65 and an exceptional bartender in her own right, Alarcon delivers fun, cheap, and casual eats on the one side, balanced by thoughtful, upscale Mexican dining on the other.

Centro is a festive, open space, with a horseshoe bar as its focal point. The entire menu is available at that bar, but you may also place your order at the front counter and grab a seat at one of the many flanking tables. In either case, the cocktail menu should be considered first. Olson's handiwork—including the Electric Bunny, a neon Caipirinha with prickly pear; the inventive White Dagger with rum, lime, and tart coconut yogurt; and the blossom-pink guava and kombucha slushy—is a powerful draw all on its own. Set them next to a tray of \$3-\$5 tacos with peppery braised beef cheeks or cured cactus or crispy fish with guajillo aioli, and you might well wonder why anyone would bother dining anywhere else.

Easy there, taco-fiends, you'll find more to savor in this world. A jaunt down a small hallway to Popol Vuh offers proof.

The two restaurants share a building, a main entrance, and bathrooms, but take just a few steps to the right of Centro and the space transforms from playful, first-date casual to moody romance. Original brickwork from the building's early days as an adhesives factory lends a rustic feel; the low lighting signals a shift to something more serious; the wood-fired oven glinting from the open kitchen casts a welcoming glow. And in that kitchen, the compact maestro Alarcon is pulling all the strings, managing the steady flow of prix fixe courses and shareable plates.

The four-course tasting menu (\$45) is a fuss-free way to get a feel for Popol Vuh's

BEGINNINGS

Popol Vuh and the rise of a Mexican culinary star



LUCY HAWTHORNE

Popol Vuh shows a genuine dedication to vegetable-based dishes, like this elegant cauliflower with turnip and caramelized squash.

ethos. The dishes change seasonally, and recently comprised a jicama and beet salad; a steak tartare served atop a fresh, thick cornmeal tortilla; a firm hunk of opah fish in a pool of vegan guajillo mole; and an expert carne asada with tender flank steak and a rich chile jus. Aside from the fairly middling salad, each plate was a showcase for Alarcon's technical skill and perspective, from the clever preparation of the tartare to the surprising depth of the vegan mole.

The broader menu widens the frame on this snapshot, with a variety of shareable dishes that could easily be hoarded for one's singular pleasure. (Take hold of the carne asada and tell everyone to get lost.) From the Aperitivo (appetizers) and Para La Barra (from the bar) portions of

the menu, we cooed over the sculptural ceviche, a cylindrical mound of marinated fish topped with a crispy tostada you can crack like the surface of a crème brûlée. The Spanish-inspired octopus with aioli, chorizo-like sausage, and potatoes was incredibly flavorful and tender, which only made the drab and chewy tortilla seem more out of place. Oysters dressed with huitlacoche crema and corn salsa were a treat, even—or perhaps especially—for those who aren't oyster fanatics; the accoutrements make for a quick burst of flavor, without any metallic brine.

As deftly as Alarcon handles the meats and seafood he serves, he's equally attentive to vegetables and the various sauces they can render. Remember that vegan mole? It layers flavors of pepper and tomatillo with such grace that you will ask a second time, as we did: "Did you say it's vegan?"

It is, and along with it, a number of other vegetarian dishes signal a genuine commitment to the herbivores among us, including

an elegant arroz cremoso, a silky risotto with mushrooms and a poached egg. Brown butter carrots with crema and a dish of roasted broccoli with garlicky bread crumbs are equally worthy, as part of the main feast for vegetarians or as sides for the carnivores. And yet, it was the esquites—essentially creamy, cheesy elote removed from the corn cob—and the simple but mouth-watering tlayuda that stole our hearts. The tlayuda, a mini tostada with refried beans, cheese, tomatoes, and salsa verde, checked all the boxes for crunchy, salty, creamy, and tangy. It's everything we've ever begged a Taco Bell "Mexican pizza" to be in the lonely hours after midnight.

The cocktails at Popol Vuh are nearly flawless, though entirely different from the goings-on next door. Trade the loud colors of Centro's Electric Bunny for the Norte y Sur or the La Playa Verde, each vegetal and complex, but bright and easy to sip. The Cof & Co is the quintessential dessert drink: creamy, coconutty, and sweet but not overly so. The Morelos Sour was one of the smoothest drinks we've had in town, so carefully balanced in acid and heat and sugar that we couldn't stop marveling at its simple perfection.

All too often the mark of a partially fledged restaurant is the desserts. Does the effort peter out by the final course? Not here. The menu is brief—a chocolate mousse, a panna cotta, and an arroz con leche—with each item afforded attention and presentation befitting a final impression. Look no further than the chocolate mousse for an example of Alarcon's genius: Whipped dark chocolate is suspended between tart blueberries on top and an epazote herbal cream at the base. Each bite is a satiny spoonful of herbaceous, bitter, sweet, and sour perfection.

"Everything he does is perfect," Ben Riens, co-owner of Lyn 65, raved about Alarcon earlier this year. While Alarcon was still at Lyn 65, Riens had asked him if he might want to open his own place someday. Alarcon said yes. He

then described Popol Vuh, where seasonality would reign and Mexican and other Latin American cuisines would assume the culinary pedestal that Eurocentric cuisines have long enjoyed.

Popol Vuh opened in August, with Alarcon at the helm. He had risen from line cook to head chef, and in so doing, given us a new origin story worth spreading. **Q**

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2000s INDIE DANCE PARTY
WITH FoolProof

OCT 20
GO 95.3 PRESENTS
KYLE
THE LIGHTSPEED WORLD TOUR
WITH MARC E. BASSY, tobi lou

OCT 21
THE ROCK AND ROLL PLAYHOUSE PRESENTS
The Music of
GRATEFUL DEAD
For Kids

OCT 23
KALI UCHIS
IN YOUR DREAMS TOUR
WITH GABRIEL GARZÓN-MONTANO

OCT 25
PASSENGER

OCT 28
TANK AND THE BANGAS
& **BIG FREEDIA**
HEADBANGA TOUR
WITH NAUGHTY PROFESSOR

OCT 30
MAYDAY PARADE
WITH THIS WILD LIFE, WILLIAM RYAN
KEY (FORMERLY OF YELLOWCARD),
AND OH, WEATHERLY

OCT 31
CITY PAGES AND YELP PRESENT
FIRST AVENUE'S ANNUAL
HALLOWEEN PARTY AND
COSTUME CONTEST
WITH DJ ESPADA, DJ KEEZY, MIKE2600,
SOPHIA ERIS, DJ SMITTY, ROY FREEDOM
HOSTED BY GISELLE UGARTE

NOV 01
89.3 THE CURRENT PRESENTS
LOW CUT CONNIE
WITH RUBY BOOTS

NOV 02
SLIGHTLY STOOPID
JUST PASSING THROUGH
FALL 2018
WITH HIRIE

NOV 03
CDS DFL GET OUT THE VOTE CONCERT
SOLID GOLD, MALAMANYA,
deM atlas, YAM HAUS,
DJ KEEZY

NOV 05
GREGORY ALAN
ISAKOV
WITH HALEY HEYNDERICKX

NOV 06
THE DEAD SOUTH
WITH THE HOOTEN HALLERS,
BLACK RIVER REVUE

NOV 07
GORGON CITY LIVE
ESCAPE TOUR
WITH KING HENRY

NOV 08
BROTHER ALI
SHADOWS ON THE SUN
15TH ANNIVERSARY TOUR

NOV 09
IIDA PRESENTS
FUSION + FASHION
WITH DJ JAKE RUDH
(TRANSMISSION)

NOV 10
PERT NEAR
SANDSTONE
WITH KIND COUNTRY,
THE LOWEST PAIR

NOV 11
THE ROCK AND ROLL PLAYHOUSE PRESENTS
The Music of
PHISH For Kids

NOV 13
RÜFÜS DU SOL
SOLACE TOUR
WITH CUBICOLOR, ICARUS

NOV 14
THE WONDER YEARS
WITH HAVE MERCY, OSO OSO

NOV 16
FIRST AVENUE AND SNOWTIA PRESENT
THE FLOOZIES
CROWN OF HORNS TOUR
WITH SoDown, RECESS

NOV 17
89.3 THE CURRENT PRESENTS
JULIEN BAKER AND
PHOEBE BRIDGERS
WITH LUCY DACUS

NOV 18
FIRST AVENUE AND ROSE PRESENT
DWEEZIL ZAPPA
- Choice Cuts

NOV 19
AMINÉ
Tourpointfive
WITH BUDDY, KAYO GENESIS

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W/ SPECIAL GUESTS
THURSDAY, OCTOBER 18

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W/ MURF, NEW PRIMALS
FRIDAY, OCTOBER 19

DEATH BELLS
W/ ANOTHER HEAVEN,
WITCH WATCH
MONDAY, OCTOBER 22

MIKAELA DAVIS
DELIVERY TOUR
W/ DEM YUUT
TUESDAY, OCTOBER 23

POND
W/ SUR ELLZ
WEDNESDAY, OCTOBER 24

SLOTHRUST
W/ MANNEQUIN PUSSY
THURSDAY, OCTOBER 25

REUBEN AND THE DARK
ARMS OF A DREAM TOUR
W/ KAZYAK, BATTERYBOY (SOLO)
FRIDAY, OCTOBER 26

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PALACE THEATRE UP NEXT



NOV 01
KAMASI WASHINGTON
Heaven and Earth Tour
W/ BUTCHER BROWN



NOV 04
AN EVENING WITH
WEEN
(NOV. 3 SHOW SOLD OUT)



NOV 17
CHARLIE PARR
W/ THE GHOST OF PAUL REVERE,
JEFF MITCHELL



NOV 23 & 24
HIPPO CAMPUS
W/ NOW, NOW



DEC 14
ATMOSPHERE
W/ deM atlas, THE LIONESS, DJ KEEZY
(DEC. 15 SHOW SOLD OUT)



FEB 05
INTERPOL



FEB 22
BIG HEAD TODD
AND THE MONSTERS
W/ BLUE WATER HIGHWAY BAND

FINE LINE UP NEXT

WILSON
HOW TO BE A BALLER TOUR
W/ HYRO THE HERO,
THE MISSING LETTERS, BadNraD
FRIDAY, OCTOBER 19

YAEJI
W/ BETA LIBRAE, NANCY CHENG
FRIDAY, OCTOBER 26

MASEGO
LADY LADY TOUR
W/ VanJess
SATURDAY, OCTOBER 27

TURF CLUB UP NEXT

LOUIS COLE
W/ JAKE SHERMAN
WEDNESDAY, OCTOBER 17

LARRY AND HIS FLASK
W/ THE HOOTEN HALLERS,
ALEX RIOS
THURSDAY, OCTOBER 18

PHIL COOK
W/ ANDY JENKINS
FRIDAY, OCTOBER 19

JOEY DOSIK
SATURDAY, OCTOBER 20

AROUND TOWN

JOYCE MANOR
W/ VUNDABAR, PEACH KELLI POP
THE CEDAR
TUESDAY, OCTOBER 23

INSIDE THE STAIRCASE:
AN EVENING WITH
DAVID RUDOLF
FROM NETFLIX'S THE STAIRCASE
W/ PETER WOLD
THE CEDAR
SATURDAY, OCTOBER 27

GHOSTEMANE
n/o/i/s/e tour
W/ CITY MORGUE, WAVY JONES
MONDAY, OCTOBER 29

MAX
HOUSE OF DIVINE
WORLD TOUR PART I
W/ BRYCE VINE, EZI
TUESDAY, OCTOBER 30

KIIARA
W/ ABIR
WEDNESDAY, OCTOBER 31

GREAT LAKE
SWIMMERS
W/ NATIVE HARROW
SUNDAY, OCTOBER 21

TALL HEIGHTS
W/ OLD SEA BRIGADE,
FRANCES CONE
MONDAY, OCTOBER 22

SOFT MACHINE
W/ BELEDO
TUESDAY, OCTOBER 23

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W/ THE STRESS OF HER REGARD
THURSDAY, OCTOBER 25

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20

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09
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JUNE
06
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A LIST

FRIDAY Two Dario Argento horror flicks at Trylon Cinema **P. 32**

SATURDAY A *Big Lebowski* party and screening at Du Nord **P. 35**

WEDNESDAY 10.17

FESTIVAL/FILM

TWIN CITIES FILM FESTIVAL 2018

THE SHOWPLACE ICON THEATRE

This week, the Twin Cities Film Festival returns for 10 days of screenings, red carpets, panel talks, and happy hours. The lineup features award-winning works, movies with Oscar buzz, free educational events, and opportunities for youth. Highlights include *Green Book*, a film set in the 1960s that follows an African American classical pianist (Mahershala Ali) and a working-class driver (Viggo Mortensen) as they make their way through the American South on tour. *If Beale Street Could Talk* brings James Baldwin's novel to the big screen, helmed by Oscar-winner Barry Jenkins, whose critically lauded *Moonlight* featured heavily in film fests a few years ago. For local work, check out *Time for Ilhan*, a documentary following Ilhan Omar's 2016 Minnesota House of Representatives campaign. Find the complete schedule of showtimes at twincitiesfilmfest.org. \$12; \$20 gala screenings; \$80-\$120 festival passes. 1625 West End Blvd., St. Louis Park. **Through October 27** —**JESSICA ARMBRUSTER**

COMEDY/SCIENCE

STAND-UP SCIENCE

SISYPHUS BREWING

This week, local scientists and comedians will join Shane Mauss at Sisyphus for an evening that is part TED Talk, part standup comedy, and part mind-bending conversation. It's unlike anything anyone else is doing today—in comedy or science. Mauss, who often incorporates science and psychology into his standup sets, serves as the ringmaster of this unique show. Guests include Kathleen Vohs, a distinguished McKnight University professor considered to be one of the top behavioral economists in the world. She'll be discussing self-control, interpersonal relationships, self-esteem, the meaning of life, lie



Alana Morris-Van Tassel teams up with Jonathan van Arneman for a double-bill dance show at Art Box.

IMAGE COURTESY THE ARTIST

detection, and sex. Steve Gillespie, a mainstay of the Twin Cities comedy scene, and Stephanie Carlson, known her research on the development of self-control and imagination in young children, will also stop by. 8 to 10 p.m. \$15/\$20 at the door. 712 Ontario Ave. W., Ste. 100, Minneapolis; 612-444-8674. —**PATRICK STRAIT**

COMEDY

BLISS & WEINSTEIN

ACME COMEDY CO.

"My favorite expression of friendship is making stuff with people," says J. Elvis Weinstein, better known in the Twin Cities as Josh Weinstein. "That's why Chris [Bliss] and I do these shows once a year at Acme." Weinstein's many projects with friends include two podcasts, one with Andy Kindler, as well as his long-awaited documentary on musician/actor Michael Des Barres,

which is due for release in early 2019. Doing standup is still part of the mix, though. "I like to cherry-pick the situation," he says. Among the gigs he favors are feature slots with friends Tom Segura and Chad Daniels. Bliss, meanwhile, continues to work on his Bill of Rights project, which aims to get a monument of the first 10 amendments of the Constitution in all 50 state Capitols. When he's not doing that, he's busy with speaking engagements based on his popular TED Talk, *Comedy is Translation*. "The gist of it is what performing standup taught me about how we communicate," he explains. "It's such an intimate form of communication between strangers." 18+. 8 p.m. Wednesday through Saturday; 10:30 p.m. Friday and Saturday. \$15-\$18. 708 N. First St., Minneapolis; 612-338-6393. **Through Saturday** —**P.F. WILSON**

AUTHORS

TALKING VOLUMES: REBECCA TRAISTER

FITZGERALD THEATER

Rebecca Traister, the whip-smart author of *All the Single Ladies* (2016) and *Big Girls Don't Cry* (2010), now turns her attention to the revolutionary power of women's anger in *Good and Mad*. In the United States, female and male ire are not interpreted equally; even in the same gender group, race and socioeconomic status determine who gets heard. Traister examines how privilege incites anger and infighting among women, the ways women are silenced and silence themselves, the role of profanity in the expression of indignation, and why fury is an asset for men (see Donald Trump and Bernie Sanders, both of whom leveraged that emotion in the last presidential election), yet is seen as a liability for women. In demonstrating our country's rageful history, Traister pulls from a long line of female firebrands—from Abigail Adams and Shirley Chisholm to Andrea Dworkin and Samantha Bee—and addresses the role of anger in modern movements like Occupy, Black Lives Matter, and #MeToo. It's all part of an awakening and a call to action. "Being mad is American," she writes. "Don't ever let them talk you out of being mad again." 7 p.m. \$23-\$50. 10 E. Exchange St., St. Paul; 651-290-1200. —**ERICA RIVERA**

THURSDAY 10.18

DANCE

YAM, POTATOE AN FISH! AND I.AM.THE.SALT.OF.THE.EARTH

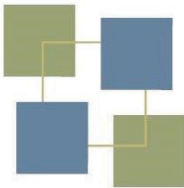
OFF-LEASH ART BOX

In this split bill produced by Alanna Morris-Van Tassel, she and Jonathan van Arneman present works exploring the Caribbean diaspora. Their personal stories are journeys of cultural identity, loss, and hybridity that aim to unearth forgotten narratives. Employing movement, sound, and projection harvested from their travels to their parents' homelands of the British and Dutch Caribbean, they bring deeper

CONTINUED ON PAGE 29 ►

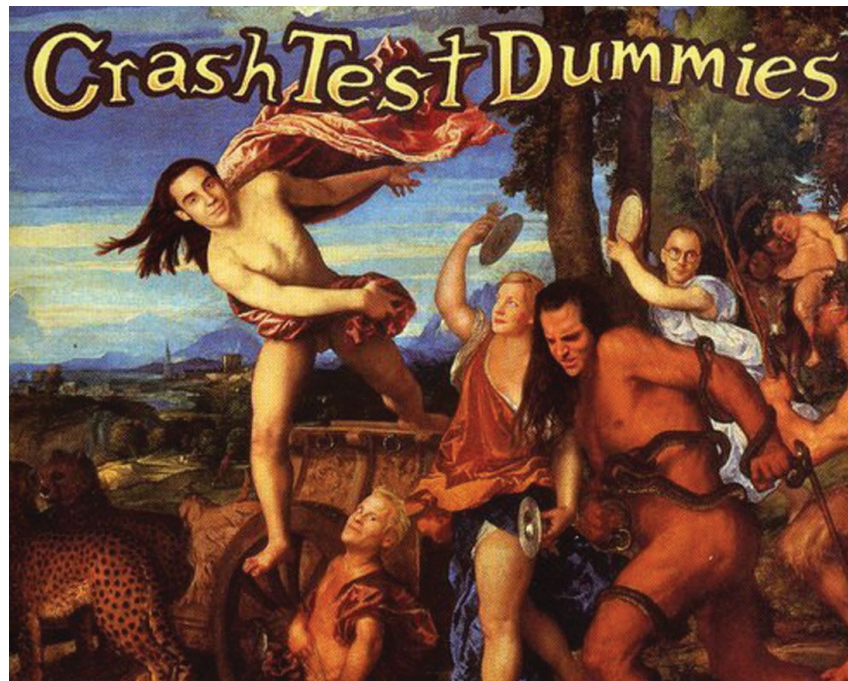
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JULIUS COLLINS & TOMMY BARBARELLA

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SONGS OF THE GREAT BARITONES

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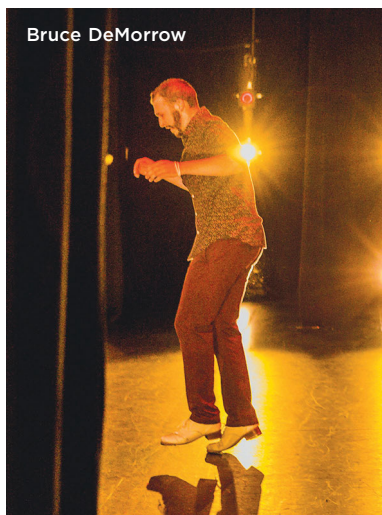
DANCE/FESTIVAL

TWIN CITIES TAP FESTIVAL

THE COWLES CENTER FOR DANCE
& THE PERFORMING ARTS

Outside of the local dance community, many people may not know that the Twin Cities is a hotbed of tap dance incubation and innovation. If they need any convincing, the fourth annual Twin Cities Tap Festival demonstrates why. Kaleena Miller, one of the fest's organizers, will be kicking up her heels and drumming out some rad rhythms, along with local luminaries Galen Higgins, Andy Ausland, and the gang from Keane Sense of Rhythm. (Check them out during a post-show discussion on Friday, as well.) Then, because of their connections, the lineup also includes some of tap's living legends, including Brenda Bufalino, Dianne "Lady Di" Walker, and Starinah "Star" Dixon.

Here's percussive dance at its most lively, accessible, invigorating, and enlightening. 7:30 p.m. Thursday through Saturday. \$15-\$30. 528 Hennepin Ave., Minneapolis; 612-206-3636. **Through Saturday** —CAMILLE LEFEVRE



Bruce DeMorrow

ALEUTIAN CALABAY

CONTINUED FROM THURSDAY ►

connections to perspectives of blackness, queerness, and ancestral legacy. Morris-Van Tassel's fluid musicality and jaw-dropping virtuosity are familiar to dance audiences from her time with TU Dance. Now she's on her own, making work that is intimate, inclusive, and incisive. The versatile Van Arneman has experience in West African movement, Haitian dance, contemporary Indian dance, modern, and hip-hop. This should be a diverse and fascinating program. 7:30 p.m. Thursday through Saturday; 3 p.m. Sunday. \$20; \$10 student performance on Thursday. 4200 E. 54th St., Minneapolis; 612-724-7372. **Through Sunday** —LINDA SHAPIRO

COMEDY/FESTIVAL

10,000 LAUGHS
COMEDY FESTIVAL

VARIOUS LOCATIONS

More than 2,500 comedy fans are expected to pack shows all over town (and even one in Wisconsin) as part of the annual 10,000 Laughs Festival. Organizer Bob Edwards has outdone himself once again this year, with national stars including Rory Scovel, Rhea Butcher, and Taylor Thomlinson joining local standouts like Ahmed Khalaf, Pierre Douglas, and Courtney Baka. With more than 50 comedians from all across the country coming to town, one of the things that makes the festival so special is the unusual theme nights and twisted takes on the typical standup show format. This year will see the return of some old

favorites, like the Sober/Not Sober Show, where comics perform, go get fucked up, then try to perform again, and new shows like Panic!, which challenges performers to get onstage with no prepared material. The hosts will pepper them with random topics and ideas that they will have to perform in a standup-like fashion. The fest gives you plenty of chances to see sets in fun, intimate settings, and check out the next generation of local breakout stars on the brink. Find tickets, lineup, venues, and more info at 10000laughs.com. Tickets are free to \$20 depending on the show; \$65 festival VIP badge. **Through Saturday** —PATRICK STRAIT

FILM/HALLOWEEN

THE TEXAS CHAIN SAW
MASSACRE (1974 35MM)

THE PARKWAY THEATER

Over 40 years later, the original *Texas Chain Saw Massacre* is still scary as fuck. When a bunch of teens head out to the country to visit their grandfather's grave, they find themselves stuck in a small town without gas. When a self-mutilating hitchhiker, Leatherface, and other pals show up, chaos ensues. Tropes established in the 1974 flick still echo through the horror genre to this day: Those creepy country bumkins are probably homicidal; there will be a final girl; sex, drinking, and camping make a dangerous combo. Director Tobe Hooper managed to create this masterpiece on a tiny budget

CONTINUED ON PAGE 31 ►

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OCT 25

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OCT 28

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A SUMMER HIGH

OCT 28

ESSEKS
W/ FRQ NCV & MINDSET

NOV 02

MINNESOTA
W/ ZEKE BEATS

NOV 08

DR. FRESCH

NOV 09

AFTER THE BURIAL
W/ THE ACACIA STRAIN

NOV 10

MOODY GOOD

NOV 10

ROAST OF RONNIE RADKE
OF FALLING IN REVERSE

NOV 15

WOOKIEFOOT
20TH ANNIVERSARY SHOW

NOV 17

STÖÖKI SOUND

NOV 17

BONE THUGS-N-HARMONY

NOV 18

SLANDER
HEADBANGER'S BALL

NOV 21

PALAYE ROYALE
W/ BONES & DEAD POSEY

NOV 21

QUIX
W/ JAMESTON THIEVES

NOV 23

BARELY ALIVE
W/ ELIMINATE & MURDA

NOV 24

MINISTRY
W/ CARPENTER BRUT

NOV 27

UNDEROATH
W/ DANCE GAVIN DANCE & MORE

NOV 28

MODESTEP

NOV 29

EMALKAY
W/ PERKULATOR, THELEM, & MORE

NOV 30

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DEC 02

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CONTINUED FROM PAGE 29 ►

with limited special effects, but the important stuff is all here: copious amounts of blood, overwhelmingly long screams, people wearing skin as a mask. See it all at the Parkway Theater this weekend, which will be screening it in all of its 35mm glory. 8 p.m. \$10. 4814 Chicago Ave., Minneapolis; 612-822-8080. —JESSICA ARMBRUSTER

THEATER HEARTLESS

NAUTILUS MUSIC-THEATER

Impossible Salt's latest folklore-driven production, *Heartless*, draws on the legend of a creature who doesn't have a heart. Such a story can be found in mythologies around the world, including Norway, Russia, India, and Hungary. Music, theater, and storytelling troupe Impossible Salt's take will bring in current events and a touch of Jungian theory. The piece features original music by Joseph Yé, whose piano and percussion will accompany performers Parker Genné, Sean Hansberry, and Boo Segersin. The show contains nudity, violence, and disturbing elements, so leave the little ones at home. Find tickets at www.impossiblesalt.org. 8 p.m. October 18-20, 26-27, 29, and 31.



\$15 suggested donation. 308 Prince St., Ste 190, St. Paul; 651-298-9913.

Through October 31 —SHEILA REGAN

FRIDAY 10.19

ART/GALLERY

KINNGAIT STUDIOS: PRINTMAKING IN THE ARCTIC CIRCLE

HIGHPOINT CENTER FOR PRINTMAKING

Kinngait Studios, part of the West Baffin cooperative that opened

in Nunavut, Canada, in 1959, supports Native artists interested in exploring the aesthetic possibilities of printmaking. Over the past 70 years, those artists' work—redolent with nature's most fantastical and magical qualities—have been embraced by collectors around the globe. In this singular exhibition, artists depict a wide range of imagery from traditional Inuit practices, contemporary subject matter, and Inuit lore. Among the creatives is Kananginak Pootoogook, the first Inuit

artist to be included in the Venice Biennale (2017). Most traditional printmaking techniques are used at Kinngait Studios, but the printers are known for the stonecut method using native soapstone. There will be an opening reception on Friday, October 19, from 6:30 to 9 p.m. 912 W. Lake St., Minneapolis; 612-871-1326. Through

November 17 —CAMILLE LEFEVRE

DANCE

SARAH MICHELSON: OCTOBER2018/\

WALKER ART CENTER

Choreographer Sarah Michelson returns to the Walker Art Center with... well, she's not telling. Michelson's long relationship with the Walker, which has included landmark commissioned works *Daylight* (2005), *Devotion* (2011), and *tournamento* (2015), continues with *October2018/*. Previous dances have showcased severe formality and vigorous athleticism, ordeals, endurance, and encyclopedic explorations of things physical, spiritual, and architectural. They've been performed by her stellar group of dancers, as well as incorporated community members. While secrecy about what she's

CONTINUED ON PAGE 32 ►

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A-LIST

CONTINUED FROM PAGE 31 ►

making has become her trademark in the various museums and theaters where she's performed nationwide (including the Whitney and the Museum of Modern Art in New York), a little sleuthing might offer up some clues. The performances take place at 5:30 in the Walker's Cargill Lounge, where west-facing floor-to-ceiling windows offer a dramatic vista of the Walker campus. So, a sunset may be involved. And the audience may move around. Whatever transpires, it's worth your time to experience this sui generis artist on her own terms. 5:30 p.m. Friday through Sunday. \$5. 725 Vineland Place, Minneapolis; 612-375-7600. **Through Sunday —LINDA SHAPIRO**

MUSEUM/PARTY

EVENINGS AT THE BAKKEN: FACT, FICTION, FRINGE

BAKKEN LIBRARY AND MUSEUM

At this creepy adults-only open house, the Bakken invites attendees to take a deep dive into the less-defined areas of science, examining weird contraptions, questionable medical devices, and too-good-to-be-true items sold by traveling snake-oil salesmen. There will also be opportunities to play with odd items in the museum's collection. Try the glass armonica, a series of glass bowls that can be played

like a music instrument. Invented by Benjamin Franklin, the piece eventually fell out of favor because it was believed to infuse listeners with a persistent melancholy. Learn a little bit about Franz Mesmer, a German doctor whose technique, dubbed mesmerization, was a precursor to hypnotism. Discover the world of ASMR and find out why certain sounds can make people's heads tingle. Design your own lodestone necklace, a naturally magnetic mineral that was used to orientate cemeteries and temples thousands of years ago. Test your science knowledge with Trivia Mafia, and learn about Chinese medicine and acupuncture. Eat Street Social will be serving food, cocktails, wine, and beer. Find tickets and more info at www.eventbrite.com. 21+. 5:30 to 9 p.m. \$12; free for members. 3537 Zenith Ave. S., Minneapolis; 612-926-3878. **—JESSICA ARMBRUSTER**

FESTIVAL/FILM

TAGLI PROFONDI DI DARIO ARGENTO

TRYLON CINEMA

If there's a common criticism leveled against Italian director Dario Argento, it's that his films eschew logic. The assertion is accurate enough, but it wrongly assumes that Argento cares about representing the world in sensible terms. On the contrary, Argento's vast filmography constitutes



a nightmarish alternate universe governed by sinister beings and supernatural forces. Just as nightmares resist rational interpretation, Argento's films unnerve with disorienting cinematography, drenching the most harrowing of acts in ultra-saturated colors. In recognition of Argento's lasting influence on giallo films (a term generally used to signify an Italian crime thriller), Trylon Cinema is offering a chilling weekend double-feature. The set is led by one of Argento's most renowned works, *Deep Red* (1975), wherein a pianist, stumbling upon a grisly murder, must identify the killer before becoming a victim himself. Reacting to the senselessness of violence in the everyday world and its relation to the genre he helped popularize, Argento crafted *Tenebre* (1982), a twisted murder mystery involving an American novelist whose homicidal tales inspire a deranged serial killer. 7 p.m. Friday and Saturday; 9:30 p.m. Friday; 9:15 p.m. Saturday; 3 and 5:15 p.m. Sunday. \$8. 2820 E. 33rd St., Minneapolis; 612-424-5468.

Through Sunday —BRAD RICHASON

SATURDAY 10.20

OPERA/PARTY

DIVA CAGE MATCH

UPPERCUT BOXING GYM

Boxing meets opera at Out of the Box Opera's annual Diva Cage Match, where classical singers in evening gowns will square off in a fight to the finish. It all takes place at Uppercut Boxing Gym, a venue that's not only a hotspot for sports-related classes and competitions, but also hosts hip outlier events on occasion. (The Walker Art Center brought performance artist Nora Chipaumire here last March, for example.) For Diva Cage Match, six opera singers—some local, some from out of town—will sing their hearts out over the course of three knockdown rounds. Celebrity judges will choose the winner of the Opera Diva Champion title. It's all a part of Out of the Box's mission to take opera out of the concert hall and into the community, hopefully attracting interest beyond typical season ticket holders. Find tickets at www.brownpapertickets.com. 7 to 9 p.m. \$35; \$65 VIP.

1324 Quincy St. NE, Minneapolis; 612-822-1964. —SHEILA REGAN

BARHOPPING

THE THIRD ANNUAL DUDE NORD

DU NORD CRAFT SPIRITS

People might argue that a *Big Lebowski* celebration should be held at a bowling alley, but that's just, like, their opinion, man. For the third annual Dude Nord

night, Du Nord Craft Spirits wants visitors to chill out on their patio and watch the movie on a big screen with friends. There's no reason to worry about the October weather; the distillery is hosting a best sweater contest before the screening to encourage folks to keep warm. They'll also be pouring film-inspired cocktails throughout the night. *The Big Lebowski* may be set in 1991, and 2018 marks its 20th anniversary, but the cult-classic flick remains as timeless as White Russians, nihilists, and shady porn producers. 8 to 11 p.m. Free. 2610 32nd St. E., Minneapolis; 612-799-9166. —LOREN GREEN

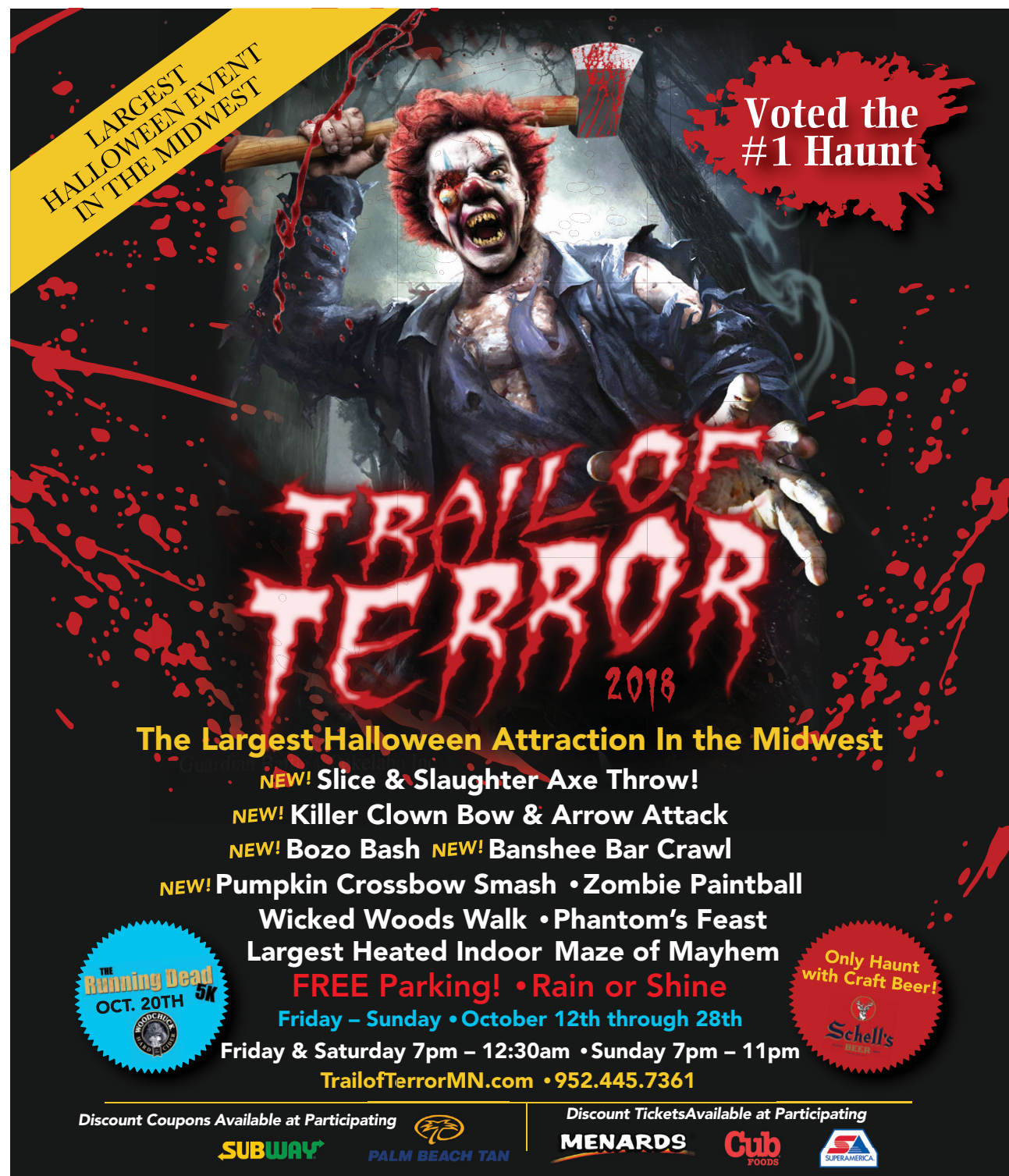
COMEDY

MARIA BAMFORD

ORDWAY CENTER FOR THE PERFORMING ARTS

Channeling her own deep-rooted anxieties into humor, Duluth native Maria Bamford has perfected the art of evoking laughs from supposed weakness. Her open acknowledgment of her mental health struggles requires exceptional courage; spinning those very same afflictions into uproarious comedy is even more extraordinary. As a result, Bamford's devoted fan base has grown from a cult following to an international

audience, popularized further by her critically acclaimed Netflix show, *Lady Dynamite*. Bamford's standup provides an outsider perspective on everyday behavior, marveling at just how easily most people fall into the most ridiculous of situations. She's not above the fray, mind you, only more aware of her complicit compulsions. Her confessional humor continues to exemplify a sense of catharsis with every performance, inspiring audiences with the therapeutic potency of laughter. 7:30 p.m. \$37-\$48. 345 Washington St., St. Paul; 651-224-4222. —BRAD RICHASON



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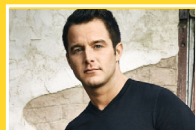
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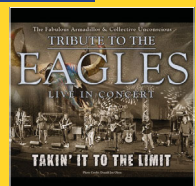
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FILM

NO-TELL HOTEL

Bad Times at the El Royale favors secrecy over story



KIMBERLEY FRENCH

BY BRYAN MILLER

A priest, a salesman, and a soul singer walk into a hotel.

That's the plot of the crime thriller *Bad Times at the El Royale*, and probably also the setup for a Las Vegas lounge joke. Maybe not a good joke, but at least it would have a punchline, unlike this surprisingly tedious, self-satisfied follow-up from *Cabin in the Woods* writer-director Drew Goddard.

It's clear early on that the priest (Jeff Bridges) isn't a priest, the salesman (Jon Hamm) isn't a salesman, and the soul singer (Cynthia Erivo)—well, she does in fact have a fabulous voice.

The only thing this disparate crew has in common is their secrets. They converge in a dilapidated hotel split along the California-Nevada border, operated by a furtive manager (Lewis Pullman) who's hiding something as well. They're joined by a femme fatale (Dakota Johnson) who's keeping a girl (Cailee Spaeny) tied to a chair in her room, for reasons that, true to form, remain obscure.

It's nearly impossible to talk about *Bad Times at the El Royale* and not invoke the

name Tarantino. The film owes obvious debts to *Pulp Fiction*, with its scrambled chronology, its ensemble cast of tweaked genre archetypes, and its loosely interconnected stories.

But the comparison isn't flattering. *Bad Times at the El Royale* is so enamored with its characters' clandestine blankness that it fails to give the viewer anyone or anything to root for. There's no shortage of plot, but there's also not much in the way of story. The individual segments lack urgency, with little musicality to the dialogue, despite the best efforts of a game cast. The talk here is more mannered than stylized.

Goddard's favored theme is facades. In the delightful (but divisive) *Cabin in the Woods*, a story of doomed students on vacation, steeped in horror movie conventions, is refracted through the eyes of a group of scientists manipulating the whole clichéd scenario for their own dark purpose. The movie's defining image is an enormous wall of famous movie monsters standing in their own little symbolic glass viewing cages.

Here again in *Bad Times at the El Royale* Goddard presents screens within screens. In the first act it's revealed that the hotel

BAD TIMES AT THE EL ROYALE

directed by Drew Goddard
area theaters, now open

is rigged with a series of secret passageways that allow those in the know to spy on guests through two-way mirrors. The widescreen view to each room is laid out in perfectly symmetric rows, like TVs in a sports bar tuned to different channels.

So much self-awareness has its limits. The glib irony detaches the characters from any discernible humanity. They're abstracted into cogs for a meticulously constructed plot with no sense of purpose beyond its own intricacy. At nearly two and a half hours of running time, clever-but-not-clever-enough gags become an endurance test.

By the time Chris Hemsworth shows up in earnest, over an hour and a half into a movie whose protagonist remains unclear, you can be excused for not caring why he's even there.

Bad Times at the El Royale is kooky enough to have cult appeal for those who admire the fussiness of its construction. But just because you're in on a joke doesn't make it funny. **C-**

ORIGIN STORIES

A teen grows up in the ICE age



DAN NORMAN

BY JAY GABLER

The titular phrase “I come from Arizona” is what Gabi’s parents tell her to say whenever anyone asks about her background. There’s much more to the family history, but Gabi’s parents have been avoiding that conversation with their daughter. They can’t keep the secret forever.

The Children’s Theatre Company is now staging the world premiere of playwright Carlos Murillo’s urgent story about a Mexican-American teenager coming of age in terrifying times. Murillo conducted extensive research in the Chicago community where *I Come from Arizona* is set, and the result is a script that squarely addresses the realities facing families like Gabi’s in 2018.

As the play opens, Gabi (Ayssette Muñoz) finds her papi (Ricardo Vázquez) leaving on a trip. He’s going to visit his own dying father, but Gabi and her younger brother, Jesús (Luca La Hoz Calassara), get mixed messages regarding their grandfather’s exact location.

Their father’s absence forces their mother (Nora Montañez) to work extra hours, leaving Gabi tasked with caring for her brother.

The stresses continue to pile up when Gabi gets to school, where she’s forced to debate her white classmate Fiona (Madison Neal) over the merits of our would-be border wall. Their peer Ricardo (Antonio De La Vega) is awkwardly enthusiastic in befriending Gabi, but he can’t help with her toughest assignment: getting her mom to talk about the family’s origins.

It’s a tough situation, and director Lisa Portes amps up the tension in a pair of terrifying, surreal fantasy sequences playing on Jesús’ confused fears about the “ICE cream” truck. The anxiety-ridden production is a two-hour cry of pain and frustration at an immigration policy that threatens families like Gabi’s with separation or worse. A supportive neighbor (Shá Cage) assures Gabi that a human being can’t be illegal, but she can’t honestly tell Gabi her parents’ fears are unfounded.

Middle-graders and tweens will find it easy to understand Gabi’s challenges, which are clearly drawn although they address complex issues. Murillo has a nice ear for the logic of a kid like Jesús, who’s constantly asking his sister to make pinky-promises she knows she’ll have a hard time keeping. The dialogue flows between English and Spanish in a manner that communicates similar meaning in both languages; it’s a nice alternative to subtitles.

Although there are moments of humor, *I Come From Arizona* focuses squarely on

the darkly dystopian aspects of today’s immigrant experience.

I COME FROM ARIZONA

Children’s Theatre Company
2400 Third Ave. S., Minneapolis
612-874-0400;
through November 25

It will certainly be an eye-opener for kids like the character Fiona, who parrots what she’s heard about Mexicans breaking laws and stealing jobs until she sees that her words are hurtful to Gabi—not a caricatured concept, but an actual person. Her friend. **C**

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STREET *Style*

JUNGLEPUSSY Fashionable fans flock to the Loring Bar concert. **BY AMY GEE**



JOEY HIMMELSPACH

25, HAIRSTYLIST, MAKEUP ARTIST

What are you wearing?

Thrifted jacket, a bunch of pins and patches I've collected, Forever 21 tracksuit and hat, Aldo shoes, Burberry bag.

Describe your style:

'70s sleaze, eclectic, slightly grunge.

Current style crush:

@pissy_pussy on Instagram.

Where do you get style inspiration?

Thrift stores. I also sew and make my own stuff. I find things that I like in different fabrics. I'm pattern- and texture-inspired.



KACHINA HENRY

20, CREATIVE HUMANITARIAN

What are you wearing?

I got most of this from Buffalo Exchange. Top from a thrift store, earrings from B. Resale, bag from Target.

Describe your style:

Individualistic. I thrive on self-expression.

Where do you get style inspiration?

Instagram. Humans inspire me.

Fall/winter must-have:

Hoodies. I'm bald-headed now.



LOUIE PRIMROSE

30, NANNY

What are you wearing?

Various thrift store and clothing swap items and Chuck Taylors.

Describe your style:

A queer alien.

Where do you get style inspiration?

From my DIY and queer community. It's a personal development. I love pattern clashing. I love throwing neon in with pastels, and I love glitter.

Fall/winter must-have:

I have to have a jacket that's still fully part of my look.

CALENDAR

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Haunted house, hayride, maze, and more horror-based entertainment. For tickets and more info visit hauntingexperience.com. 7-11 p.m. Every Thu., Fri., and Sat. from Oct. 12-31; 7-11 p.m. Every Wed. from Oct. 17-31; 7-11 p.m. Oct. 28; 7-11 p.m. Oct. 31; \$39. Zywiec's Landscape and Garden Center, 10900 Point Douglas, Cottage Grove; 651-459-3001.

2018 MINNEAPOLIS HALLOWEEN BAR CRAWL

Costumed bar crawl through downtown Minneapolis. 8 p.m.-2 a.m. Oct. 27; \$12. Prime 6, 609 Hennepin Ave., Minneapolis; 612-540-3266.

BAREBONE'S 25TH ANNIVERSARY BIG SANDY AND HIS FLY-RITE BOYS

7 p.m. Oct. 31; \$12-\$15. Lee's Liquor Lounge, 101 Glenwood Ave. N., Minneapolis; 612-338-9491.

CHRIS WEBBY: 2ND ANNUAL HALLOWEEN CONCERT

With Nate Millyunz, Kid Automatic, Bottle Kids, and Modakid. Tickets and more info here. 8 p.m. Oct. 31; \$20-\$70. The Pourhouse, 10 S. 5th St., Minneapolis; 612-843-2555.

DARK ENERGY HALLOWEEN

Featuring C.Kostra (album release show), Nones Proj, Endif, and Devata Daun. 10 p.m. Oct. 31; \$8-\$10. Icehouse, 2528 Nicollet Ave., Minneapolis; 612-276-6523.

EVENINGS AT THE BAKKEN: FACT, FICTION, FRINGE

Explore creepy artifacts from the museum's collection and perform experiments, with Trivia Mafia contests, NE Wellness demonstrations, food, wine, beer, cocktails, and presentation from curator Adrian Fischer. Tickets and more info at www.eventbrite.com. 5:30-9 p.m. Oct. 19; \$12; free for members. Bakken Library and Museum, 3537 Zenith Ave. S., Minneapolis; 612-926-3878.

FRANKENREADS: READING THE ENTIRETY OF MARY SHELLEY'S 'FRANKENSTEIN'

9-6 a.m. Oct. 31; free. University of St. Thomas O'Shaughnessy-Frey Library, 2115 Summit Ave., St. Paul; 651-962-5000.

FRANKENSTEIN - PLAYING WITH FIRE

This Rob Melrose-directed staging commemorates the 200th year of Frankenstein's tormented existence. 7:30 p.m. Every Tue., Wed., Thu., Fri., and Sat. from Sept. 15-Oct. 27; 7 p.m. Every Sun. from Sept. 16-Oct. 21; \$29-\$78. Guthrie Theater, 818 S. 2nd St., Minneapolis; 612-377-2224.

GHOSTLY GALA

Halloween benefit for Reach for Resources, featuring pizza, game booths, prizes, music, dancing, costume contest, and bingo. Tickets and more info at www.reachforresources.org/events/ghostly-gala. 5-7:30 p.m. Oct. 27; \$10-\$15. Brooklyn Park Activity Center, 5600 85th Ave. N., Brooklyn Park; 763-493-8333.

GIBBS FARM HALLOWEEN FESTIVAL

Featuring crafts and treat making, costume contest, trick-or-treating, spooky stories, hay-stack climbing, free refreshments, food truck, and family activities. 10 a.m.-4 p.m. Oct. 27; \$8; \$7 seniors; \$5 children 4 and up. Gibbs Farm - Pathways to Dakota & Pioneer Life, 2097 Larpenteur Ave. W., St. Paul; 651-646-8629.

GODS & MONSTERS 2018 SHOW

The Otherworldly Arts Collective helps folks get into the Halloween spirit with a group show of works inspired by mythologies, horror flicks, nightmares, and other spooky specters. 12 a.m.-5 p.m. every Sat. and Sun. from Oct. 6-27; Free; \$2 suggested donation. Artspace Jackson Flats, 901 18 1/2 Ave. NE, Minneapolis; 612-333-9012.

THE GREAT PUMPKIN FIRE

Featuring pumpkin carving, bonfire, s'mores, and prizes. 12-6 p.m. Oct. 27; free. Fair State Brewing

Cooperative, 2506 Central Ave. NE, Minneapolis; 612-444-3209.

HALLOWEEN (1978 DCP)

A screening of the original horror flick. 8 p.m. Oct. 17; \$10. Parkway Theater, 4814 Chicago Ave. S., Minneapolis; 612-822-8080.

HALLOWEEN FESTIVITIES AT MALL OF AMERICA

Featuring Fright Lights Halloween Spectacular, dance party, pumpkin carving, trick-or-treating, and other family friendly events. For a complete list of events, visit nickelodeonuniverse.com. Daily from Oct. 8-31; most events are free. Nickelodeon Universe, 5000 Center Court, Bloomington; 952-883-8600.

HALLOWEEN SPOOK-TACULAR

Family-friendly Day of the Dead celebration featuring games, demonstrations, hayride, costumes, treat bag, and fire circle. 4:30-7 p.m. Oct. 27; \$6.50. Harriet Alexander Nature Center, 2520 N. Dale St., Roseville; 651-765-4262.

THE INNOCENCE OF CHILDREN

Kid-themed (but not kid-friendly) horror flicks include 'Who Can Kill a Child?', 'It's Alive!', 'The Omen,' and 'Hausu.' Find the complete schedule at trylon.org. Every Mon., Tue., and Sun. from Oct. 15-30; Daily from Oct. 31-Nov. 1; \$8. Trylon Cinema, 3258 Minnehaha Ave., Minneapolis; 612-424-5468.

KREWE OF DAD'S MASQUERADE BALL XXXIII

Featuring Raw Oyster Cult and Frogleg. Costumes encouraged. Friday's show is a concert-only. 8 p.m. Oct. 26-27. \$28-\$33 Fri.; \$33-\$38 Sat.; \$55 two-day package. The Hook and Ladder Theater & Lounge, 3010 Minnehaha Ave., Minneapolis; 612-345-7166.

MIXTAPE: TRUE TALES TOLD - BOO!

Stories told by Twin Cities storytellers. Tickets and more info at www.artful.ly. 8 p.m. Daily from Oct. 18-20; \$15. Urban Growler Brewing Company, 2325 Endicott St., Saint Paul; 612-501-1128.

SCREAM TOWN 2018

Featuring eight different attractions. Tickets and more info at screamtown.com. 6:30 p.m. Every Fri. and Sat. from Oct. 5-27; 6:30 p.m. Every Sun. from Oct. 14-27; 6:30 p.m. Oct. 18; \$30-\$48. Screamtown, 7410 US 212, Chaska; 888-317-7308.

SKALLOWEEN 2018

Featuring Space Monkey Mafia, the Prizefighters, RuDeGirl, and the Wicked Bees. 7 p.m. Oct. 26; \$10-\$12. Turf Club, 1601 University Ave. W., St. Paul; 651-647-0486.

STEP RIGHT UP! A WILLIAM CASTLE FRIGHT FEST

Films include 'House on Haunted Hill' and 'Homicidal.' Find a complete schedule at www.trylon.org. Daily from Oct. 26-28; \$8. Trylon Cinema, 3258 Minnehaha Ave., Minneapolis; 612-424-5468.

STUDIO 54 'ONE NIGHT ONLY' HALLOWEEN PARTY

Featuring music by DJ Tiiiiiiiip, themed cocktails, and food specials. 8 p.m. Oct. 27; free/\$300 VIP. B.A.N.K., 88 S. 6th St., Minneapolis; 612-656-3255.

TAGLI PROFONDI DI DARIO ARGENTO

Italian director Dario Argento films include 'Deep Red' (1975) and 'Tenebre' (1982). 7 p.m. Oct. 19-20; 9:30 p.m. Oct. 19; 9:15 p.m. Oct. 20; 3 p.m., 5:15 p.m. Oct. 21; \$8. Trylon Cinema, 3258 Minnehaha Ave., Minneapolis; 612-424-5468.

THE TEXAS CHAIN SAW MASSACRE (1974 35MM)

A screening of the original flick. 8 p.m. Oct. 18; \$10. Parkway Theater, 4814 Chicago Ave. S., Minneapolis; 612-822-8080.

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FRI. MARY ELIAS & THE YOUNG RELICS	5-7PM
SAT. COREY MEDINA & THE BROTHERS	
SUN. THE WESTSIDE BAND	
SUN. CODESWEAT	5-8PM
TUE. DIRTY SHORTS BRASS BAND	7-9PM
JAYBEE & THE ROUTINE	9:30PM

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FRI, OCT 26 BOOGIE WONDERLAND

SAT, OCT 27 THE JOHNNIE BROWN EXPERIENCE

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Visit thecedar.org for more show listings

Thursday, October 18 New Media Touring Presents CHAPO TRAP HOUSE Early Show: Doors 5:30pm • Show 6pm • All Ages • \$25 adv/\$22 dos Late Show: Doors 8pm • Show 8:30pm • SOLD OUT!! Friday, October 19 The Cedar and Radio K Present ELLE PF and CITY COUNSELOR Double Release Show with DJ Mike Queenz Doors 7pm • Show 8pm • All Ages • \$10 adv/\$12 dos Saturday, October 20 The Cedar Presents An Evening with GRANT-LEE PHILLIPS and JOSH ROUSE Doors 7pm • Show 8pm • All Ages • \$25 adv/\$28 dos	Tuesday, October 23 First Avenue Presents JOYCE MANOR with VUNDABAR and PEACH KELLI POP Doors 7pm • Show 7:30pm • All Ages • \$18 adv/\$22 dos Wednesday, October 24 The Cedar Presents DOM FLEMONS with Nickel & Rose Doors 7pm • Show 7:30pm • All Ages • \$18 adv/\$20 dos Thursday, October 25 The Cedar Presents ERIC JOHNSON Ah Via Musicom Tour Doors 7pm • Show 7:30pm • All Ages • \$38 adv/\$40 dos
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SUN OCT 21ST
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10PM

10PM

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LADIES OF LAFEMME WITH GUEST
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OCT 25-28



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11.2 A TRIBUTE TO DIMEBAG DARRELL

11.3 DEUCES UP! DANCE PARTY
DJ SHANNON BLOWTORCH, SARAH WHITE, DJ KEEZY

11.9 NOBOOL PRESENTS:
ERIK KOSKINEN
BUFFALO GOSPEL

11.10 MALAMANYA

11.16 MCTERRY MUSIC PRESENTS:
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Oct. 19.....	Lonesome Dan Kase and Crush Collision Trio	8pm - 1am
Oct. 20.....	Rena Haus	8pm - 12am
Oct. 21.....	Doug Otto & Friends	5pm - 8pm

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EMMYLOU HARRIS

ORDWAY MUSIC THEATER,
WEDNESDAY 10.17

Emmylou Harris finally received a Grammy Lifetime Achievement Award this year, and there's a new Harris exhibit at the Country Music Hall of Fame and Museum, but the 71-year-old is still keeping herself busy. She's on the road this fall, and in June she released an expanded edition of her 1985 "country opera," *The Ballad of Sally Rose*, inspired by her ill-fated early collaborator Gram Parsons. She also wrote about Parsons' untimely death on her latest solo LP, 2011's *Hard Bargain*. 7:30 p.m. \$48-\$111. 345 Washington St., St. Paul; 651-224-4222. —MICHAEL MADDEN

THE INTERNET

VARSITY THEATER, WEDNESDAY 10.17

In the early 2010s, Los Angeles alt-R&B crew the Internet was a curious offshoot of the wildly inventive, miscreant rap collective Odd Future. By the time of 2015's supremely chill, Grammy-nominated *Ego Death*, it was clear the band was the real deal. The group's sound has increasingly become the product of thorough collaboration and democracy, with each member rightfully earning songwriting credits. Singer Syd—a rising queer icon whose solo *Fin* was one of last year's best R&B albums, and who recently cameos in Drake's "Nice for What" video—may be the Internet's star, but guitarist Steve Lacy, keyboardist Matt Martians, and bassist Patrick Paige II also released well-received solo records ahead of the band's fourth and best album, this July's *Hive Mind*. Where *Ego Death* enlisted more help from outside collaborators including Janelle Monáe and Tyler, the Creator, the band's core lineup crystallizes on the new album, highlighted by songs like the sneaky funk earworm "La Di Da." 15+. 7:30 p.m. \$31.50-\$85. 1308 Fourth St. SE, Minneapolis; 612-217-7701. —MICHAEL MADDEN

JOYCE MANOR

THE CEDAR CULTURAL CENTER,
TUESDAY 10.23

Joyce Manor first made their name with raw pop-punk, and their 2011 self-titled debut has become a cult classic. By 2016's *Cody*, produced by Rob Schnapf (Beck, Elliott Smith) and including backing vocals from over-the-top Fun. leader Nate Ruess, the California band had grown into a more musically expansive, yet largely uncompromised, existence. They further progressed with this fall's *Million Dollars to Kill Me*. With Vundabar and Peach Kelli Pop. 7:30 p.m. \$18/\$22. 416 Cedar Ave. S., Minneapolis; 612-338-2674. —MICHAEL MADDEN

TROYE SIVAN

STATE THEATRE, WEDNESDAY 10.17

As an openly gay young pop star, the South African-born, Australian-bred Troye Sivan is a rarity and a potential revolutionary. On August's *Bloom*, Sivan goes big, like on the instant pop-song-of-the-year contender "My! My! My!," but he nails its quieter moments too, like the folk-pop apology "The Good Side." He's on the kind of modestly arty trajectory that's also made singers like Lorde among our most interesting stars. With Kim Petras. \$35-\$68.50. 805 Hennepin Ave., Minneapolis; 612-455-9500. —MICHAEL MADDEN

GLADYS KNIGHT

ORDWAY MUSIC THEATER,
THURSDAY 10.18

We lost the Queen of Soul when Aretha Franklin died in August, but the genre's Empress is alive and active. Now nearly 60 years into her career (including 29 in earnest as a soloist), Gladys Knight hasn't put together a lengthy tour in a while, but she's stayed sharp by playing shows in bunches. The Atlanta native's most recent album is 2014's gospel turn *Where My Heart Belongs*, and you might've seen her last week honoring Franklin at the American Music Awards. 7:30 p.m. \$58-\$111. 345 Washington St., St. Paul; 651-224-4222. —MICHAEL MADDEN

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DUSTIN ARBUCKLE & THE DAMNATIONS
10/19 - Red Bird Chapbooks presents
FIERCE LAMENT BOOK RELEASE
10/20 - PRIVATE WEDDING
CONTACT US ABOUT RENTING THE HOOK
10/21 - MUSIC IN THE HOUSE SERIES - BIG TREE
10/25 - DOSE & DINKS, ATOMIC ENERGY COMMISSION
AND MURRIETA

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A Showcase
FRIDAY OCT 19

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Porno Wolves, The Revenge Wedding
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SATURDAY OCT 20

BRUNCH SHOW
with Trash Catties, Wax Lead

UPCOMING SHOWS

10/25 ... Moodie Black, Bev, tights, YYY
October Back to the City Showcase
10/26 ... Run Westy Run
10/27 ... Night of the Living Tributes
11/2 ... The Semi-Pro Comedy Show
11/3 ... She Rock 18+ Jam

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THUR	10/18	10PM THE JAM SESSION The best artist collaboration
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SAT	10/20	10PM DJ FUJUN Dancehall Nice
SUN	10/21	11AM BRUNCH @ PIMENTO SESAY EP RELEASE 10PM
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Charalambides (TX),
Zak Sally, Magnetic Ghost

THURSDAY OCT 18
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Gay Witch Abortion, Birth Order

FRIDAY OCT 19
Straya, YANA, Harakiri

SATURDAY OCT 20
Mrs. (Reunion Show!), The Miami Dolphins,
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TUESDAY OCT 23
Ghostwriter, Cabo,
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1	2	3	4	5		6	7	8		9	10	11	12	13
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COMMITTING PERJURY
BY BRENDAN EMMETT QUIGLEY

- Across**
- 1 Mary and Jesus representation

6 Industry, casually

9 Flip response?

14 Detergent powder

15 “To a” work

16 Get hitched in the town hall, say

17 Duplicitous one

18 Crew building

20 1999 Ron Howard bomb

22 In ___ of

23 Grunts of disappointment

26 Thing that will take out California, with “The”

28 Punching tool

31 ESPN subject

33 Huge multitude

34 Call into question

35 Test

37 It might go against the grain

38 Last fellow in line

40 Roundabout

42 They’re removed with premium subscriptions

43 Works into shape

47 One who’s often rubbed out

48 Vietnamese holiday

49 Checkroom thing

51 Leisurely-paced, in brand names

52 ___ Walnuts (“The Sopranos” gangster)

53 Oysters’ homes

54 Rough situation
- 55 Lynyrd Skynyrd drummer

57 Artimus

61 “Easy, pal. Easy.”

65 Warm welcoming word

66 Basis for all jumping

67 skateboard tricks

68 “Anchors Aweigh” grp.

69 Journalist Farrow

70 Foe

71 ___ Thai (rice-noodle dish)

72 Lived

- Down**
- 1 “Austin City Limits” channel

2 Charged particle

3 Noteworthy period

4 Gets ready to fire

5 Fired

6 Handyman who was a Craftsman tools spokesperson

7 Phrase of agreement

8 Non-believers

9 Little giggle

10 Dominican baseball name

11 Letters for someone with 39-Down

12 Cratedigger’s stash

13 Comprehend

19 No musical ability

21 “Frankly speaking,” initially

23 They’re accented in ska

24 “Beowulf” beast

- 25 Sticks with

27 Some appliances

28 WikiLeaks founder

29 Sick and tired

30 Brief folk

32 Nine of diamonds

36 Activity done wearing Lululemon gear

39 See 11-Down

41 Bone-chilling cold

44 Botch

45 Indian lentil stew

46 Fixed allowance

50 Attention-getting word

52 Rapper ___ Pablo

54 Ruin

56 Cooking fat

57 Misery

58 CNN sister network

59 Cheer after a charge

60 Cape Town’s nat.

62 Unified

63 Shakespearean prince

64 Hill carpenter

Last Week’s Answer

D	I	M	E		H	B	O	M	B		S	P	A	N		
E	T	O	N		A	U	R	A	L		N	A	N	O		
B	A	N	G	E	R	Z	O	N	E		A	R	K	S		
B	L	T		T	M	Z		S	W	A	R	T	H	Y		
Y	O	H	O	H	O			U	G	L	Y					
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A	R	G	O	N		S	H	E	A	R		I	O	U		
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			T	V	M	A			O	R	A	T	E	S		
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A	C	E	R		A	G	R	E	E		K	A	R	T		
W	O	R	K		S	A	N	D	S		E	N	Y	A		



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9:30pm : the ukuladies

thu : october 18

9:30pm : cross pollination

lena elizabeth

sister skeptical

daniel patrick rosen

fri : october 19

7pm : laura and sean's
movie and music trivia

10pm : theyself (cd release)
tabah, humbird

sat : october 20

7pm : trivia mafia presents
331 drinkin' spelling bee

10pm : neon blaue
jayso creative, datren sipity

sun : october 21

3-5pm : queen mab featuring jeff ray

8pm : trivia mafia

mon : october 22

8pm : the roe family singers

10pm : doug otto and friends

tue : october 23

7-9pm : t.e.e. tuesday early evening
yeah that's it

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FREE WILL ASTROLOGY

>> By Rob Brezsný

♈ ARIES (March 21-April 19): Humraaz is a word in the Urdu language. Its literal meaning is “secret sharer.” It refers to a confidante, a person in whom you have full trust and to whom you can confess your core feelings. Is there such a character in your life? If so, seek him or her out for assistance in probing into the educational mysteries you have waded into. If there is no such helper you can call on, I advise you to do whatever’s necessary to attract him or her into your sphere. A collaborative quest may be the key to activating sleeping reserves of your soul wisdom.

♉ TAURUS (April 20-May 20): Taurus author Roberto Bolaño suggests that the world contains more beauty than many people realize. The full scope and intensity of this nourishing beauty “is only visible to those who love.” When he speaks of “those who love,” I suspect he means deep-feeling devotees of kindness and compassion, hard-working servants of the greater good, and free-thinking practitioners of the Golden Rule. In any case, Taurus, I believe you’re in a phase when you have the potential to see far more of the world’s beauty. For best results, supercharge your capacity to give and receive love.

♊ GEMINI (May 21-June 20): Once upon a time you were walking along a sidewalk when a fairy floated by and whispered, “I’m willing to grant you three wishy-washy wishes for free. You don’t have to do any favors for me in return. But I will grant you three wonderfully wise wishes if you perform three tasks for me.” You asked the fairy, “What would those three tasks be?” She replied, “The second task is that you must hoodwink the devil into allowing you to shave his hairy legs. The third task is that you must bamboozle God into allowing you to shave his bushy beard.” You laughed and said, “What’s the first task?” The fairy touched you on the nose with her tiny wand and said, “You must believe that the best way to achieve the impossible is to attempt the absurd.”

♋ CANCER (June 21-July 22): You Crabs tend to be the stockpilers and hoarders of the zodiac. The world’s largest collections of antique door knobs and Chinese restaurant menus and beer cans from the 1960s belong to Cancerian accumulators. But in alignment with possibilities hinted at by current astrological omens, I recommend that you redirect this inclination so it serves you better. How? One way would be to gather supplies of precious stuff that’s really useful to you. Another way would be to assemble a batch of blessings to bestow on people and animals who provide you with support.

♌ LEO (July 23-Aug. 22): Chinese mythology tells us there used to be ten suns, all born from the mother goddess Xi He. Every 24 hours, she bathed her brood in the lake and placed them in a giant mulberry tree. From there, one sun glided out into the sky to begin the day while the other nine remained behind. It was a good arrangement. The week had ten days back then, and each sun got its turn to shine. But the siblings eventually grew restless with the staid rhythm. On one fateful morning, with a playful flourish, they all soared into the heavens at once. It was fun for them, but the earth grew so hot that nothing would grow. To the rescue came the archer Hou Yi. With his flawless aim, he used his arrows to shoot down nine of the suns, leaving one to provide just the right amount of light and warmth. The old tales don’t tell us, but I speculate that Hou Yi was a Leo.

♍ VIRGO (Aug. 23-Sept. 22): You now have maximum command of a capacity that’s a great strength but also a potential liability: your piercing brainpower. To help ensure that you wield this asset in ways that empower you and don’t sabotage you, here’s advice from four wise Virgos. 1. “Thought can organize the world so well that you are no longer able to see it.” —psychotherapist Anthony de Mello 2. “Keep some room in your heart for the unimaginable.” —poet Mary Oliver 3. “I like to wake up each morning and not know what I think, that I may reinvent myself in some way.” —actor and writer Stephen Fry 4. “I wanted space to watch things grow.” —singer Florence Welch

♎ LIBRA (Sept. 23-Oct. 22): “There are works which wait, and which one does not understand for a long time,” wrote Libran author Oscar Wilde. “The reason is that they bring answers to questions which have not yet been raised; for the question often arrives a long time after the answer.” That’s the weird news, Libra. You have been waiting and waiting to understand a project that you set in motion many moons ago. It has been frustrating to give so much energy to a goal that has sometimes confused you. But here’s the good news: Soon you will finally formulate the question your project has been the answer to. And so at last you will understand it. You’ll feel vindicated, illuminated, and resolved.

♏ SCORPIO (Oct. 23-Nov. 21): Many seekers who read horoscope columns want common-sense advice about love, career, money, and power. So I hope I don’t disappoint you by predicting that you will soon have a mystical experience or spiritual epiphany. Let me add, however, that this delightful surprise won’t merely be an entertaining diversion with no useful application. In fact, I suspect it will have the potential of inspiring good ideas about love, career, money, or power. If I had to give the next chapter of your life story a title, it might be “A Thousand Dollars’ Worth of Practical Magic.”

♐ SAGITTARIUS (Nov. 22-Dec. 21): In 1962, when she was 31 years old, Sagittarian actress Rita Moreno won an Academy Award for her role in the film West Side Story. In 2018, she attended the Oscars again, sporting the same dress she’d worn for the ceremony 56 years before. I think the coming weeks will be a great time for you, too, to reprise a splashy event or two from the past. You’ll generate soul power by reconnecting with your roots. You’ll tonify and harmonize your mental health by establishing a symbolic link with your earlier self.

♑ CAPRICORN (Dec. 22-Jan. 19): The Committee to Reward Unsung Good Deeds hereby acknowledges your meritorious service in the trenches of the daily routine. We praise your tireless efforts to make life less chaotic and more coherent for everyone around you. We’re grateful for the patience and poise you demonstrate as you babysit adults who act like children. And we are gratified by your capacity to keep long-term projects on track in the face of trivial diversions and petty complaints. I know it’s a lot to ask, but could you please intensify your vigilance in the next three weeks? We need your steadiness more than ever.

♒ AQUARIUS (Jan. 20-Feb. 18): You need a special pep talk that’s best provided by Aquarian poet Audre Lorde. Please meditate on her for these four quotes by her. 1. “Caring for myself is not self-indulgence, it is self-preservation.” 2. “We have been raised to fear the yes within ourselves, our deepest cravings.” 3. “You cannot use someone else’s fire. You can only use your own. To do that, you must first be willing to believe you have it.” 4. “Nothing I accept about myself can be used against me to diminish me.” 5. “The learning process is something you can literally incite, like a riot.”

♓ PISCES (Feb. 19-March 20): Warning: My horoscopes may interfere with your ability to rationalize your delusions; they could extinguish your enthusiasm for clichés; they might cause you to stop repressing urges that you really should express; and they may influence you to cultivate the state of awareness known as “playful wisdom.” Do you really want to risk being exposed to such lavish amounts of inner freedom? If not, you should stop reading now. But if you’re as ripe for emancipating adventures as I think you are, then get started on shedding any attitudes and influences that might dampen your urge to romp and cavort and carouse.

freewillastrology@freewillastrology.com
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Jacks of the Same Trade

Do I have to quit my sex club now that one of my employees joined?



Dan Savage

I have a secret: For the past three months, I've been attending a local Jacks club (a men-only masturbation event). As someone recovering from sexual abuse, I find the party to be safe, therapeutic, and just sexy fun. I feel like I need this! Unfortunately, I spotted one of my employees at last week's event. Although I'm openly gay at my workplace, being naked, erect, and sexual in the same room as my employee felt wrong. I freaked out, packed up, and departed without him seeing me (I hope). I'm his manager at work, and I feel that being sexual around him could damage our professional relationship. It could even have dangerous HR consequences. I realize he has every right to attend Jacks, as much right as me, but I wish he weren't there. I want to continue attending Jacks, but what if he's there again? Frankly, I'm terrified to discuss the topic with him. Help!

JUST A COCK KRAVING SAFEY

"I hate to say it, but now that JACKS knows his employee attends these events, he really has to stop going," said Alison Green, the management consultant behind the popular Ask a Manager advice column (askamanager.org) and the author of *Ask a Manager: How to Navigate Clueless Colleagues, Lunch-Stealing Bosses, and the Rest of Your Life at Work*.

And why do you have to stop going to your beloved JO club?

"In an employment relationship where he's in a position of power," said Green, "JACKS has a responsibility to avoid any remotely sexual situation with an employee."

Green also strongly advises against pulling your employee aside and working out some sort of shared custody agreement—you get Jacks to yourself every other week—because initiating a conversation with a subordinate about when and where he likes to jack off would be a bad idea. She also doesn't think you can just keep going in the hopes that your employee won't be back.

"If he continues to attend and it got back to anyone at their workplace, it would be

really damaging to his reputation—not the fact that he was at the event to begin with, but the fact that he continued to attend knowing an employee was also participating," said Green. "It would call his professional judgment into question, and it's highly likely that HR would freak out about the potential legal liability that arises when you have a manager and a subordinate in a sexual context together."

It seems crazy unfair to me that you should have to stop going to parties you not only enjoy, JACKS, but that have aided in your recovery. And Green agrees it isn't fair, but with great power (management) comes great responsibility (avoiding places where your employees are known to jack off).

"I'm hoping it's possible for JACKS to find a different club in a neighboring town," said Green. "Or he could start his own club and offer a safe haven for other managers hiding out from potential run-ins with employees—Jacks for Middle Managers or something!"

While I had Green's attention, I asked her about other sorts of gay social events that might toss a manager and an employee into a sexual context.

"Public events are different from private clubs," said Green. "A private club is more intimate, and a public event is, well, public. And it's not reasonable or practical to expect managers to entirely curtail their social lives or never attend a public event. But a private club that's organized specifically and primarily for sexual activity is in a different category."

I'm going to give myself the last word here: You've been attending that JO club for months and saw your employee there only once, JACKS, so I think you can risk going back at least one more time. I would hate to see you deprived of release (and see your recovery set back!) if your employee was there only that one time.

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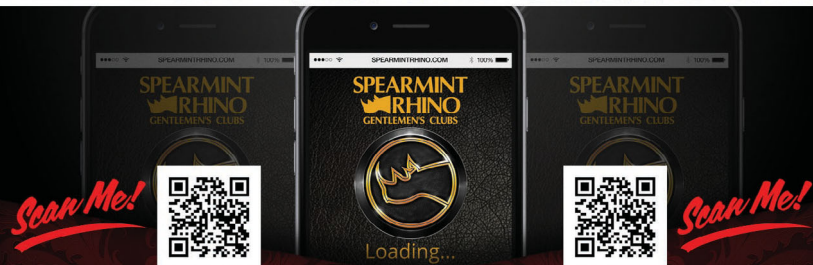
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